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# The ART Quarterly

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The Toledo Museum of Art

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Fig. 1. GIOVANNI BATTISTA PIAZZETTA, *L'Indovina*  
Venice, Accademia

## PIAZZETTA'S SO-CALLED "INDOVINA" - AN INTERPRETATION

By D. MAXWELL WHITE and A. C. SEWTER

IT has long been recognized that the three pictures by Piazzetta which are sometimes called the pastoral idylls,<sup>1</sup> and which were painted probably in the few years around 1740, occupy a position of special importance in his work. They are the largest and most considered of all his canvases on purely contemporary themes, and a certain quality of mystery which surrounds not only the occasion of their production<sup>2</sup> but also their subject matter lends them a peculiar fascination. In a study of one of these canvases recently published,<sup>3</sup> the present writers suggested that Piazzetta was an artist acutely aware of the pressures and urgencies of his time and environment, and that in painting the so-called *Idillio sulla spiaggia* he transformed the whimsical and decorative mode of the Arcadian idyll into a pictorial comment upon contemporary society, revealing through the curious juxtaposition of the personages represented his insight into the conflicting emotions and attitudes implicit in the Venetian scene. If this is indeed the character of this painting, most probably the others of the group will also, if properly understood, turn out to be capable of a similar interpretation. The problem of elucidating their inner meaning, however, is by no means easy of solution, and the suggestions which we here advance must necessarily remain tentative.

The canvas in the Venice Accademia which now goes under the title of *L'Indovina* (Fig. 1) has an obscure history<sup>4</sup> and has been known under a variety of names. To quote only two examples, the 1938 guide to the gallery calls it *Due giovani contadine al mercato che scherzano con un cane*,<sup>5</sup> while at the Exhibition of Italian Art held in Paris in 1935 it was called *La Devinette*.<sup>6</sup> The suggestion of André Pératé, who described it as a "scène assez énigmatique, où une belle campagnarde se fait ausculter, semble-t-il, par une jeune femme,"<sup>7</sup> hardly seems satisfactory, since the young woman on the left appears to give her attention entirely to the dog and not to the "belle campagnarde"; neither does the rather fuller description of the Paris catalogue carry much conviction: here we read, "Assise de face, une jeune femme au corsage décolleté, coiffée d'un chapeau de paille, un petit chien sous le bras gauche, appuie la main droite

sur la hanche d'une bohémienne qui, penchée vers elle, lui explique des doigts une devinette ou lui dit une bonne aventure. A droite, deux garçonnets se posent un problème semblable."<sup>9</sup> Professor Pallucchini, in his recent monograph on the artist,<sup>9</sup> writes appreciatively of the picture's qualities from the point of view of "valori pittorici," but attempts no analysis of the subject.<sup>10</sup> He simply states that "*L'indovina*, spavalda popolana, siede e domina nel centro della scena, mentre una contadinella le mostra la mano e a destra due villani parlano di lei." Thus it is the fair girl whom Pallucchini would regard as the fortuneteller, whereas Pératé and the writer of the Paris catalogue imply that the fortuneteller is the dark girl. Nothing could show more clearly the confusion which has prevailed as to what is in fact represented.

It must at once be said that in our opinion the *Indovina* has nothing to do with the subject of fortune telling. Neither of the two principal figures offers her palm to be read by the other, in the way that we see, for instance, in Pietro Longhi's *Indovina* (Fig. 2) in the Museo Correr. Nor is there any sign of the trestle platform or the speaking tube usually associated with Venetian astrologers, which figure so clearly in Longhi's *Indovino* in the Accademia. The ideas of a riddle, or of auscultation, seem no more appropriate. Instead of throwing light on the meaning of the painting, surely one of Piazzetta's masterpieces, these comments serve only to obscure its true nature.

The first step towards an understanding of the artist's intentions is perhaps to describe a little more fully than hitherto Piazzetta's presentation of the somewhat blousy young woman who sits in brilliant light upon a rock in the center of the scene. She is barefooted; she wears her straw hat at a coquettish angle, and she carries a little dog, perhaps a mark of social pretension,<sup>11</sup> negligently under her arm. Her posture, with her elbow sticking out and the back of the wrist resting on her hip, is supremely impudent but at the same time challenging and inviting. Her body is ripe and satiated, and the effect of the voluptuous and suggestive smile on her face is underlined by her ample bosom, almost disclosed by her very décolleté dress, and by the full roundness of her belly, which occupies the focal center of the entire composition. Far from being a simple country girl she has every appearance of being an experienced *filles de joie*.

The second young woman, on the left, leaning across the fair girl's right knee, is more difficult to place. She has dark hair, a black bodice also cut low round the shoulders and bosom, and a red skirt. Her head is seen in profile as she looks at the dog and makes some gesture with her hands. The patronizing



and familiar gesture of the fair girl's hand resting on the dark girl's hip seems to place this latter figure in a secondary role. She appears to be of a less sensual type than her companion, and she may well have been painted from the same model as the standing figure in the *Idillio sulla spiaggia*, whom we have described as a lady-in-waiting in attendance on her young mistress. A number of drawings of this model exist, notably one in the Accademia, in which she holds a vase and has her hair done in the same style as in the *Indovina*,<sup>12</sup> and another in the Royal Library at Windsor Castle (Fig. 5), in which both hands are included. In both of these drawings the faint suggestion of melancholy in her features, which is discernible in the painting, becomes more pronounced. She is certainly less brazen than the central figure, almost refined by contrast; and it may be significant that Piazzetta could also use this same model for the Madonna in a little picture of the *Holy Family* in a Roman private collection.<sup>13</sup> The combination of a deliberate contrast with an intimate relationship which subsists between the two figures is strikingly similar to that which occurs in one of the four canvases of *An Allegory of Love* by Veronese (Fig. 3) in the London National Gallery (no. 1324), where a fair, buxom young woman with bared bosom and left arm similarly placed palm outward on her hip is accompanied by a dark-haired woman of more classical features holding an ermine as a symbol of chastity.<sup>14</sup>

The two male figures on the right, with their heads closely juxtaposed in a manner familiar from many of the artist's paintings and drawings (Fig. 4), are likewise intimately associated yet contrasting types. The younger, who is farther from us, has the soft fair hair and fresh coloring of the *fille de joie*; and his face wears a somewhat bemused expression. The elder, with his back towards us, has the lean brown features of a *contadino* from the Venetian provinces, and he seems to be talking and making a gesture at the same time towards the central figure. Is he perhaps explaining something, or giving instructions, even maybe a word of admonition or encouragement to the boy, who listens attentively and submissively with the hint of an innocent half-smile? It is impossible to be sure, the relationship of the figures to one another, and their facial expressions, being of an extraordinary subtlety and ambivalence.

The composition is completed by a couple of hens lying dejectedly in the right foreground, with their legs tied, ready for the market—possibly an ironic transformation of the pair of doves usually associated with representations of Venus. To the left is the trunk of a tree, with the suggestion of a

glen beyond; while in the background a dark and glowering sky brings an atmosphere of ominousness to the entire scene.

In a way that we have now come to expect from Piazzetta, all of these elements have been present in his minor works of the preceding years, but in less pondered and integrated arrangements. Some of them are to be found even so far back as the early *Ercole ed Onfale* of the Bologna period, 1703 to about 1711. More especially, the head- and tail-pieces which he designed for the first four volumes of the illustrated edition of the works of Bossuet<sup>15</sup> published by the artist's friend and patron Giovan Battista Albrizzi from 1736 onwards, contain a number of young women seated on rocks, often playing with little dogs (Fig. 6). Other examples occur among the vignettes designed for Tasso's *Gerusalemme liberata*,<sup>16</sup> which although not published until 1745 were most probably in progress in the same period (Fig. 7). Whereas, however, in all these illustrations the effect is casual and decorative, and lacking in emotional tension, a strong undercurrent can be felt beneath the suave surface elegance of the *Indovina*. In spite of its superficial appearance of a simple genre scene, the painting as a whole is suffused with a timeless and enigmatic quality. In order to uncover this deeper layer of meaning, it becomes necessary to consider whether some symbolical or allegorical interpretation should not be attached to the ostensible subject.

Allegory is not, indeed, a type of painting which one specially connects with Piazzetta, though many instances of it occur among his works. The four oval ceiling medallions of *Prudence*, *Fortitude*, *Temperance* and *Justice*<sup>17</sup> which he painted for the church of SS. Giovanni e Paolo in Venice are not, admittedly, among his most ingratiating productions, but he seems to have been rather more at his ease in the series of elaborately allegorical *antiporte* which he produced, in striking contrast to the decorative vignettes already mentioned, for the early volumes of the Bossuet. In the first of these, for example, the author himself is represented in the act of writing under the inspiration of Faith and Truth, personified as female figures holding typical attributes (Fig. 8). We approach closer to the central figure of the *Indovina* in Piazzetta's illustrations to another of Albrizzi's publications, the *Atlante novissimo* of the French cartographer Guillaume de L'Isle:<sup>18</sup> two volumes of maps illustrated with a sequence of vignettes among which a series of allegorical figures personifying the Continents and the countries may be found (Fig. 9). Most significant of all, however, for our present purpose, is the subtle allegorical frontispiece, *Venice Attended by Minerva and the Arts* (Fig. 10), published in A. M. Zanetti's



Fig. 2. PIETRO LONGHI, *L'Indovina*  
Venice, Musco Correr



Fig. 3. PAOLO VERONESE, *An Allegory of Love*  
London, National Gallery (repro. by courtesy of the Trustees)



Fig. 4. GIOVANNI BATTISTA PIAZZETTA, *Heads of a Youth and an Old Man*  
London, Courtauld Institute of Art, Witt Collection



Fig. 5. GIOVANNI BATTISTA PIAZZETTA,  
*A Girl in Contemplation*  
Royal Library, Windsor Castle (repro. by gracious  
permission of H. M. The Queen)

*Delle antiche statue greche e romane*, Venice, 1740: a work which appeared, like the *Atlante novissimo*, in the very year of the painting under discussion, and in which almost every aspect of the structure and subject matter of the *Indovina* group is clearly implicit.<sup>19</sup>

If it is justifiable, then, to think of the picture in allegorical terms, it is possible that it should be interpreted simply as an Allegory of sensuality, or of Profane Love—a subject with a long and honorable history in Venetian painting. On the other hand, Piazzetta's central figure has a degree of monumentality that is not adequately explained by such an interpretation. Her pose is markedly sculptural,<sup>20</sup> especially in the placing of the legs, with the right foot raised upon a steplike ledge of rock. She has something of the portentousness of a Sibyl, something of the ripeness of an Abundance, and the power of a Fortune, combined with the lasciviousness of a Maenad. She is of the same physical type as the figures used by Veronese for his personifications of Venice, in his *Venice, seated upon the World and attended by Justice and Peace*, and the great oval ceiling decoration of the *Triumph of Venice*, both in the Ducal Palace, and in the quatrefoil ceiling panel of *Abundance, an Allegory of Venice*, now in the Accademia (Fig. 11). When thought of in relation to the serene and noble bearing of Veronese's *Venice*, and even to the Zanetti frontispiece, what is immediately most striking in Piazzetta's figure is its relaxed moral tone; and this is surely a comparison which would have been inevitable in the minds of the connoisseurs of his day as well as in the artist's own. It would not, perhaps, be going too far even to suggest that this picture might be called *The Harlot, an Allegory of Venice*.

It is an essential feature of Piazzetta's style in these so-called pastoral idylls that, at the same time that he makes a positive reference to aspects of the familiar local scene, he lifts them out of the level of mere genre by the ordered logic, the compactness and the monumentality of his presentation. The formal composition of the *Indovina* is, indeed, a masterpiece of concentration. All the main elements of the scene are contained within a rhomboid, of which the central figure's head and left knee mark the upper and lower angles, while the left and right angles are marked respectively by her right hand and the light falling upon the cheek and neck of the *contadino*. The diagonal line of the dark girl's body defines the upper left side of the rhomboid; the knees and the lower edge of the skirt of the fair girl are very skilfully arranged so as to define the lower left side; and the other two sides are no less clearly and emphatically marked by her thigh and upper arm, and by the arm and shoulder of the



*contadino*. Balanced upon its point, this geometrical figure is supported by the carefully placed feet of the central figure, the tree trunk and the hens in the lower corner. Within the limits of the rhomboid the subordinate lines of the dark girl's right arm, of the body of the dog, the line of the fair girl's waist, and the major divisions of the draperies, divide the space with a sense of proportion and exact relations which might have been admired even by a Mondrian. It is the very deliberation of this formal aspect of the painting which indicates how far it is from being a mere genre piece, in any ordinary sense of that term.

Our conviction is that Piazzetta's underlying intention must have been to create a pictorial symbol of the Venetian Republic in the full tide of its decadence, at the very time, that is, when Giorgio Baffo, the most lubricious of Italian poets, was writing in the Venetian dialect his *canzone* on the Pleasures of Venice, which begins:

Ghe a Venezia un'allegria  
E ghe un far così giocondo  
Che no credo, che ghe sia  
Altretanto in tutto el mondo.

Ghe xè mille morbidezze;  
Ghe maniere dolci, e tenere  
E alle tante gran bellezze  
La città la par de Venere.

No ghe più come una volta  
Quelle gran rusticità,  
M'ancuò tutte v'ascolta  
E per tutto ancuò se va.<sup>21</sup>

The image which the painter sets before us is one of a corruption and venality which is at the same time insidiously attractive. One is reminded of Bourgoing's description of the *majas* of Spain thirty years later:

They seem to make a study of effrontery. The licentiousness of their manners appears in their attitudes, actions and expressions; and when lewdness in their persons is clothed with every wanton form, all the epithets which admiration can inspire are lavished upon them. . . . Their impudent affectation is no more than a poignant allurements, which introduces into the senses a delirium that the wisest can scarcely guard against, and which, if it inspires not love, at least promises much pleasure.<sup>22</sup>

The subordinate elements qualify and enrich this central image. The dark girl on the left, not completely corrupted, is even perhaps slightly admonitory in



her attitude, and by her pure Venetian type refers, perhaps, to the more austere world, the passing of which is lamented by Baffo in the third stanza quoted here. The peasant on the right, in spite of the ambiguity of his gesture, re-inforces this particular aspect from an unexpected quarter; while his young conversant, charming and ingenuous but without much moral fiber, may perhaps be understood as representing the younger generation which was later to witness, through its effeteness and through external forces beyond its powers to command, the final pathetic collapse of the old Venetian state.

If there is any substance at all in this analysis and interpretation, it is evident that by 1740 Piazzetta had developed into an artist capable of making a severe and considered moral judgment with regard to the tone of life in the Venice of his day. The question still remains, however, why this judgment should have been expressed in terms so obscure and so hermetic. The only answer to this must be an historical one. It is well known, of course, that Venice at this time, though in political, economic and moral decline, was still an absolutist state, which in Sismondi's words "did not tolerate even a question on public affairs."<sup>23</sup> In these conditions adverse public comment on the condition of the state was impossible. Political cartoons, for instance, are almost non-existent in Venice before the Napoleonic period.<sup>24</sup> The unrestricted development of individuality was firmly discouraged by the authorities in the interests of entrenched power and the preservation of the *status quo*. As in modern Russia, the more thoughtful people often found themselves compelled to develop, so to speak, a two-tiered type of intellectual life: on the deeper and private level they cherished their own personal ideas and reservations, which were seldom expressed and never publicly; on the upper and more public level they conformed to the official pattern of thought and behavior imposed by the system. Such a state of mind is reflected in much of the art and literature of the time. Zaccaria Seriman, for example, wrote his great satire of eighteenth century Venetian society in the form of a traveler's voyage, presented with a certain degree of verisimilitude, half-concealing its real purport.<sup>25</sup> In the same way Piazzetta sought to present his own comment on the life of his time within the discreet conventions of a simple genre painting or pastoral idyll. It has a certain validity on this level as a direct reflection of an aspect of everyday life; but if one probes beneath the surface, the so-called *Indovina* reveals its deeper meaning as a highly dramatic work, embodying in pictorial terms a profound emotional and intellectual apprehension of the tenor of contemporary Venetian life.

<sup>1</sup> The group includes the *Indovina*, Venice, Accademia; *Pastorale*, The Art Institute of Chicago; and the *Idillio sulla spiaggia*, Wallraf-Richartz Museum, Cologne.

<sup>2</sup> Both the *Pastorale* and the *Idillio sulla spiaggia* were already in the possession of Piazzetta's patron Field-marshal Schulenburg by about 1743, and may possibly have been painted for him.

<sup>3</sup> "Piazzetta's so-called *Group on the Sea-Shore*," *Connoisseur*, March 1959, pp. 96-100. By an unfortunate mistake the *Boy in Polish Costume* by Piazzetta, actually in the Springfield Museum of Fine Arts, Massachusetts, was there reproduced as in the Worcester Art Museum. We wish to take this opportunity of apologizing for the error.

<sup>4</sup> It was not generally known until its purchase by the Accademia in 1887 from Ehrenfreund. According to a note on a piece of paper discovered by Fiocco attached to the back of the picture, it was painted in Venice in 1740 "e pagato Zecchini quindici." The purchaser's name is unluckily not recorded. Fifteen sequins were then worth approximately £6:15:0, if one calculates according to the values given by M. Misson, *A New Voyage to Italy*, 5th English ed., 1739, I, pt. II, 474 note.

<sup>5</sup> G. Fogolari, *Le RR. Gallerie dell' Accademia di Venezia*, Rome, 1938, pp. 17 and 32.

<sup>6</sup> *Exposition de l'Art Italien*, Petit Palais, Paris, 1935, p. 160.

<sup>7</sup> In A. Michel, *Histoire de l'art*, VII, pt. I, 224-225.

<sup>8</sup> See note 6.

<sup>9</sup> R. Pallucchini, *Piazzetta*, Milan, 1956, pp. 33-34.

<sup>10</sup> These paintings have remained baffling for the first generation of art historians who have interested themselves in Piazzetta, since the bias of these scholars was towards a purely formal and aesthetic mode of criticism. Much Italian writing on art is still influenced by the outmoded notions expressed by M. Marangoni in his *Saper vedere*, Milan, 1933; for instance, "It is better . . . never to enquire after the subject of a work of art . . . but simply to enjoy a picture or statue like a piece of music of which it is not customary to ask what it signifies" (quoted from the English translation, *The Art of Seeing Art*, London, 1951, p. 52).

<sup>11</sup> The dog, of course, frequently figures in art as a symbol of fidelity, as for instance in Veronese's *Fidelity* in the series of allegorical figures of the Virtues in the Ducal Palace, Venice; but in that case Piazzetta's intention would presumably be ironical. As Ruskin clearly realized, however, the Venetian painters, and Veronese especially, used the dog for varied purposes: "The Venetians always introduced the dog as a contrast to the high aspects of humanity. They do this, not because they consider him the basest of animals but the highest—the connecting link between men and animals; in whom the lower forms of really human feeling may be best exemplified, such as conceit, gluttony, indolence, petulance. But they saw the noble qualities of the dog, too; all his patience, love and faithfulness. . . ." *Modern Painters*, pt. IX, Chap. VI, par. 14.

<sup>12</sup> Repro. in Pallucchini, *op. cit.*, pl. 159.

<sup>13</sup> Repro. *ibid.*, pl. 94.

<sup>14</sup> See Cecil Gould, *National Gallery Catalogues: The Sixteenth Century Venetian School*, London, 1959, pp. 150-151. It is unlikely, however, that Piazzetta could have known this picture, at least in the original, and the print from it in Crozat's *Recueil d'Estampes* was published only in 1742, but he may have known it from a copy. In any case, the motif, or something similar, may very likely be found also elsewhere among Veronese's works.

<sup>15</sup> Jacques-Bénigne Bossuet: *Oeuvres contenant tout ce qu'il a écrit sur différentes matières*, Argentina (i.e. Venice), 1736-1757, 10 vols. According to T. G. Leporace, *Il libro illustrato nel Settecento a Venezia*, Venice and Milan, 1955, p. 12, these volumes contain "10 antiporte, su disegni di Piazzetta (6), G. B. Tiepolo (1) e tre anonime, incise da Cattini, Camerata, Zaballi e Zucchi; vignetta sui frontespizi; 8 ritratti incisi da A. e G. Schmutzer e Crivellari, tratti da noti dipinti; 72 testate e 74 finali, su disegni di G. B. Piazzetta o anonime, incise da Cattini, Camerata, Gregori, Crivellari, F. Marcello, M. Pitteri, F. Sartori, C. Orsolini e Ricci. Ritratto del Bossuet, inciso dal Cattini nel 1 vol." The Piazzetta illustrations are described by Pallucchini, *op. cit.*, pp. 56-58, and by G. Morazzoni, *Il libro illustrato veneziano del Settecento*, Milan, 1943, p. 122. Piazzetta's original drawings for many of the illustrations are in the Biblioteca Reale, Turin (Mss. Var. 204 and 205), and 10 of them are repro. by Pallucchini, *op. cit.*, pls. 168-177.

<sup>16</sup> *La Gerusalemme liberata di Torquato Tasso con le figure di Giambattista Piazzetta*, Venezia, 1745.

<sup>17</sup> Repro. Pallucchini, *op. cit.*, pls. 34-37.

<sup>18</sup> Guglielmo de L'Isle, *Atlante novissimo*, Venice, 1740, 2 vols. Frontispiece and vignettes by Piazzetta, engraved by Giuliano Giampiccoli. Again the drawings are in the Biblioteca Reale, Turin (Mss. Var. 204 and 205).

<sup>19</sup> This list of Piazzetta's allegories could be further extended. The items mentioned are intended only as examples.

<sup>20</sup> Piazzetta was, of course, the son of a sculptor and it should be remembered that in both his painted *Self-*



Fig. 6. GIOVANNI BATTISTA PIAZZETTA,  
*Drawing for a Headpiece in Bossuet's "Oeuvres", Vol. 4, 1738*  
 Turin, Biblioteca Reale



Fig. 7. Tailpiece to Canto II of Tasso's "*Gerusalemme Liberata*," 1745 (engraving after Piazzetta)



Fig. 8. GIOVANNI BATTISTA PIAZZETTA,  
Drawing for the "antiporta" to vol. I of Bossuet's "Oeuvres", 1736  
Turin, Biblioteca Reale



Fig. 9. GIOVANNI BATTISTA PIAZZETTA,  
Europe. Drawing for the "Atlante novissimo" of Guillaume de L'Isle, 1740  
Turin, Biblioteca Reale



Fig. 10. *Venice Attended by Minerva and the Arts.*  
*Frontispiece to A. M. Zanetti's "Delle antiche*  
*statue greche e romane," 1740*  
 (engraving by Felicità Sartori after Piazzetta)



Fig. 11. *PAOLO VERONESE, Abundance, an Allegory of Venice*  
 Venice, Accademia



Portrait in the Venice Accademia and his etched *Self-Portrait*, pieces of antique sculpture are prominently figured. The influence upon him of motives taken from sculptural sources offers a field of research so far unexplored.

<sup>21</sup> *Poesie*, Catania, 1926, p. 105. "There is at Venice a gaiety and such a merry way of life that I don't believe the like is to be found in any other part of the world. There are a thousand ways in which to indulge oneself; manners are sweet and tender, and as well as the many other great attractions it seems the city of Venus. There is no longer, as once, any of that stern rusticity, but nowadays all the women pay attention to you and one can go anywhere." That the morals of Venice were already deeply corrupted even as early as the last quarter of the seventeenth century is very precisely confirmed by many travelers from other countries. That scrupulous and encyclopaedic observer Maximilien Misson, in the second of his letters from Venice, reported that "Libertinism, concerning the Women, is turned so common and general a Custom, that, to speak truly, it takes away all Sense and Remembrance of Sin . . . The Mothers are the first who find out Courtezans for their Sons. . . . There are whole Streets of that Sort of Ladies of Pleasure, who receive all Comers; and whereas the Habits of other Persons are black and melancholy, these are drest in red and yellow, like Tulips; with their Breasts open, their Faces painted a Foot deep, and always a Nosegay on the Ear." *A New Voyage to Italy*, 5th ed., London, 1739, I, 267-268.

<sup>22</sup> J. F. de Bourgoing, *Nouveau Voyage en Espagne*, Paris, 1788, English ed., London, 1789. Quoted from F. D. Klingender, *Goya in the Democratic Tradition*, London, 1948, p. 216.

<sup>23</sup> J. C. L. de Sismondi, *A History of the Italian Republics*, Everyman ed., London, 1907, p. 329.

<sup>24</sup> "L'unica stampa con un'allusione politica non del tutto ortodossa l'abbiamo trovata nell'antiporta disegnata dal David per l'orazione di Gaspare Gozzi in lode di Giorgio Pisani edita dal Zerletti nel 1780: . . . Per avere un documento apertamente caricaturale politico e sociale dobbiamo attendere il 1797, ma la Repubblica ormai è estinta." G. Morazzoni, *Il libro illustrato veneziano del Settecento*, Milan, 1943, pp. 62-63. Curiously enough, Fuseli, writing of Piazzetta, remarked that "in caricatures he was perhaps unparalleled" (M. Pilkington, *A Dictionary of Painters, a New Edition etc.* by Henry Fuseli, R. A., London, 1805, p. 397). No caricatures by Piazzetta are now known, however, and it is most likely that Fuseli was under some misapprehension.

<sup>25</sup> *Viaggi di Enrico Wanton alle terre incognite Australi, ed ai regni delle Scimie, e de' Cinocefali, nuovamente tradotti da un manoscritto inglese*, Berna, 1764, 4 vols. On this work, the first two volumes of which appeared in 1749, see G. B. Marchesi, *Romanzieri e romanzi italiani del Settecento*, Bergamo, 1903, pp. 227-242; G. Ortolani, *Voci e visioni del Settecento veneziano*, Bologna, 1926, pp. 97-133; M. Parenti, *Un romanzo italiano del Settecento, saggio bibliografico su Zaccaria Seriman*, Florence, 1948; P. B. Gove, *The Imaginary Voyage in Prose Fiction*, New York, 1941, pp. 314-316; and, for more detailed study of the life and work of this author, D. Maxwell White, *Zaccaria Seriman (1709-1784) and the "Viaggi di Enrico Wanton."* A contribution to the study of *The Enlightenment in Italy*, Manchester University Press (in the press).



## RUBENS PEALE: A PAINTER'S DECADE

*By* CHARLES COLEMAN SELLERS

**R**UBENS PEALE was born in Philadelphia, May 4, 1784, the fourth son of Charles Willson Peale. Two years before, his father had added to the house at Third and Lombard Streets the long, sky-lighted gallery which developed in Rubens' early childhood into "Peale's Museum." He grew up with the museum. Because of defective eyesight he did not learn to paint with the other children and became, instead, a museum man. He had no other profession than that of museum director, in which he achieved, for his time, an unusually fair balance between showmanship and straightforward exposition.

He had the management of his father's Philadelphia Museum from 1810 to 1822, when he took over the museum founded in Baltimore by his brother Rembrandt. In 1825, he founded Peale's New York Museum at the "Parthenon," a shrine of art, science and elegance, which prospered for a while but failed completely in the panic of 1837. Destitute, his wife's family provided him with a farm in the hills of Pennsylvania, and here his young family grew to maturity around him. Botany had been his first love as a boy and his museum experience had confirmed in him an intense, inquisitive absorption in nature. He had lectured in his museums on various aspects of scientific progress, and these theories with the sense of being an innovator remained with him into old age. He fancied himself as able to effect cures by mesmerism and magnetism. On the farm he still collected natural curiosities and was taxidermist for his neighborhood. One son, James Burd Peale, studied medicine, receiving his M.D. degree March 9, 1856. Of the others, Charles Willson Peale, the eldest, and Edward Burd Peale, the youngest, married and remained near him on the land. He was able to send his only daughter, Mary Jane, away to school. Mary, aspiring to be a portrait painter, studied art with her uncle Rembrandt Peale. In 1855, aged twenty-eight, she was back at home with her father and mother, both of whom were largely in her care until they died.

On October 22, 1855, Rubens began to keep a diary in somewhat more systematic fashion than he hitherto had done. This diary, continued religiously day by day for a decade, until the day of his death, chronicles not only the

affairs of "Woodland Farm," near Schuylkill Haven in Schuylkill County, Pennsylvania, but the belated emergence of this one of the Peale family as a painter. Under the excitement of Mary's return and with her instruction and help, he turned to the creation of painted images, an old man of seventy-one, peering through thick glasses, creating shape and color with a sort of compulsion and with infinite, contagious pleasure.

The diary, in four quarto volumes, was recently presented to the Archives of American Art by Lawrence A. Fleischman. It makes possible the completion and correction of the list of Rubens' paintings in the Peale Papers in the Library of the American Philosophical Society. Both records, it may as well be confessed, display more of method than of accuracy, but what emerges from the diary is not only fact regarding the *œuvre* of a very minor artist but that complete dedication to the task, that pouring into it of all the searching years gone by, an absorption and consummation which has brought some of these simple, imitative works to the walls of our museums. The diary is both a painter's register and a history of the crowded, hard-working, happy life on the farm of which his paintings are inextricably a part.

Mary had brought back with her from Philadelphia some of those "fancy heads" for which her uncle Rembrandt in his latter years displayed a questionable genius. She had painted a *Tuscan Hat*, an *Innocence* and a *Reverie*. These were major efforts and important show pieces for a portrait painter, but Rubens, with no such ambition, turned to the painting of fruit, flowers, landscape, in a cautious way—and Mary painted them with him, as did also his son Charles, George, the delicate son who died in 1858, and Louisa, the wife of Edward, the son who was doing the heavy, productive work of the farm.

There was a season at the farm for painting, but a long one. It began in June in a small way and was in full course by October and November, when the outdoor work was done, the dahlia roots had been taken up, marked and stored, and the family settled indoors bringing virtually all the flower garden, in painted pots, with them to the "green rooms." It ended in April, when the garden moved out again and every effort was given to the warm, wet land. Rubens had a full share of the work of house and garden the year round, churning, molding candles, whitewashing and painting, mending machinery, cutting, digging, planting in the upper garden, the lower garden, the grape arbor, the rose vines which covered the front of the house. He watched over the horses, cows and chickens with fellow feeling, sharing, for instance, the

delight of the cows when he turned them first into fresh pasture by the water. A sample entry for February 11, 1856 reads:

Jacob, Charles & Edward were all day engaged with the wood. I churned and made the butter early in the morning and finished it after breakfast, and then painted on No. 8 the remainder of the day. George Patterson's children all came down in a sleigh and dined with us. Mrs. Peale came home in the afternoon train and brought a maid from Pottsville named Mary. The morning commenced fine and clear and gradually clouded up and calm. 9°. 47°. 38°.

And on April 19 a few weeks later:

Jacob & Edward sowed the meadow at the house with oats, harrowed and rolled it. I dug the long bed next the raspberries, and sowed white radishes, cress and India lettuce, sweet marjoram, summer savory and yellow Strassburgh onions.

It was clear early in the day and clouded up. S. 37°. 59°. 55°. 53°. Rain about sunset.

By late 1856 the diary entries on painting begin to take first place in each day's chronicle, the other labors continuing unabated. One was recreation from the other. "I worked the greater part of the day in the garden, prepared the left hand bed and planted the dahlias and gladiolus &c., painted a little while to rest myself," he wrote at the age of seventy-seven, May 15, 1861.

There was plenty of incident to vary the idyllic routine. They went to Pottstown, Reading, Philadelphia and among their neighbors in the carriage or "in the cars." Visitors came constantly, staying for an afternoon or a few days. Rubens had rigged a scales and recorded the weights of many of them. His old museum associate, John G. Bell, came down from New York, bringing word of a new baby in the Bell family named for Rubens Peale, "not so much for the name as that he might partake as much as possible of my character." And the old gentleman added, simply, "This is quite a compliment to me." His niece, Anna Sellers, an experienced amateur painter, stayed for a time, giving him lessons. Anna's brother, Coleman Sellers, came in 1861 and "took some views with his instrument"—apparently Rubens' first experience with the art of photography. Strangers dropped in occasionally to be magnetized or mesmerised for rheumatism or some other complaint. Rubens' charge was

50 c per treatment. His wife—always referred to as “Mrs. Peale”—received the full benefit of his skill after her fall through the hay mow in the barn. The county fair, with Rubens on the Examining Committee, was an event of note. The farm was represented by paintings, an iron plow and various exotic fruits and vegetables.

The Civil War added patriotic fervor to the record, the war news reported, good or bad, but always with feeling. Mrs. Peale's nephew was captured by irregulars in Kansas but escaped. Burd Peale, the doctor son, became a brigade surgeon and was cited for bravery and devotion to duty. The invasion of Pennsylvania brought fears and excitement. The war hardly clouded the life at the farm. Through 1864, however, Mrs. Peale was ill, and though “a little better” is the comment most often recorded, she was slowly declining. With the realization of it, the old buoyancy begins to disappear from the diary. “I painted a part of the day on No. 101,” he noted on March 30. “I have not been oversmart since I last heard from Mrs. Peale, she not being so well it put me all aback.” In August in the summer heat he was by her bedside “magnetizing and driving away the flies.” Then Mary was telling him she was better when he knew it could not be true, and then, on September 13, she died.

Mary's plans must have been made already. A fortnight later, she and her father left for Philadelphia to establish themselves there as painters. Mary had had some portrait commissions in the country but a professional career could hardly have been possible. Their three rooms in a boarding house opposite the Walnut Street entrance to Independence Square were selected and furnished primarily for painting. It was of course familiar ground to Rubens as of many years before, and he had the tree-enfolded square as a refuge. “It is,” he wrote, “a very eligible situation for a painter.” But his unhappiness away from the land of which he had been so wholly a part is apparent. There were Peale relations all around him, and they gave him company a-plenty, for all of them could speak his language. Harriet, Rembrandt's widow and an artist herself, brought him a reminiscence he thought worth recording, and which is worth recording here: “She told me that the portrait of Washington which Mary purchased from Miss Whelan was painted by Rembrandt just before their marriage, that it was considered one of his best pictures, that he had painted 79 copies from his original and the last one before his death was painted for Mr. William Harmer and now is in his possession in this city.” Mary had one of the Moran brothers, probably Edward, come to give her father lessons in landscape painting:

Saturday 26. Mr. Moran came this morning and gave me a lesson in landscape painting. I was much surprised at his manner of using colors. I have always used the colors sparingly, but he in painting the sky emptied the white tube, Naples yellow, Ultramarine, brass kate and others very freely, and after loading his brush put it on the canvas with great rapidity, and where he intended making clouds, took the palette knife and removed the thick coat of paint and then dabbed the clouds with the large brush and touched up the light edges, and then with the blender dabbed it all over and slightly re-touched them and in like manner went over the hills &c. The effect when done is very fine. He uses very little oil or none. The colors in the tubes are sufficiently thin. I then went over my sky of No. 106, producing something of the effect of No. 107, on which he put in a part of the middle ground and after he went, Mary went on with it and concluded to paint this picture instead of me.

All in all, Rubens found himself more at home with his fruit pieces than with landscape, but lacking the impetus the farm had given him. In June, Mary arranged the purchase of a house for them in Clinton Street. In July, Rubens, sad and lonely, resolved to return to the farm as soon as a promised fruit piece was finished. He was taken ill at the easel and died that day, July 17, 1865—No. 131, unfinished, the last of his ten-year labor.

Three paintings which antedate the numbering system are entered at the beginning of the catalogue following. At its close there are notes on a few other works mentioned in the diary but not included in the painter's own formal record. Some are on canvas, and others—in line with the Peale willingness try any innovation on tin. The sheets of tin, which Rubens prepared with coats of paint on both sides, have stood up through a century remarkably well. His paints and canvas had been ordered from Philadelphia. Occasionally, he made stretchers himself, and he seems to have made most of his own frames, some even in the oval shape then coming into fashion, for Mary's portraits.

The idea of numbering the pictures must have been for convenience in the diary record of a studio always filled with unfinished work. Generally a day or two was given to concentrated painting on one piece, but often he had several under his hand on the same day. On February 2, 1861, for instance, "I painted all day on No. 51, 54, 56, 57, 58." The system did not result in an infallible record. There are many inconsistencies and points of doubt. But the list which follows may be relied upon as virtually complete. In that, it may have value as a roster of the paintings of one of the Peale clan, helping the



historians distinguish between the works of three "R. Peales," and the oft-repeated subject matter in Peale still-life and landscape.

The catalogue is compiled from four sources: (1) the four volumes of diaries at the Archives of American Art; (2) a list of paintings, 1 to 33, at the back of the first volume of the diaries; (3) a formal list in the back of an earlier diary in the Library of the American Philosophical Society; (4) inscriptions and other data on the paintings themselves, as listed at the Frick Art Reference Library and elsewhere. Source (1) is of primary importance. Source (3) must have been compiled by Rubens in the last days of his life. It contains a number of errors and lacunae including the omission in the middle, apparently by a simple oversight, of thirty-two paintings. He was careful to include where he could dates of commencement and completion, and this information is noted also in the catalogue here, although the dates are often open to doubt, the second, particularly. It was of course to be expected that a painting written off as "finished," might be taken up again. Since Mary and her father worked freely on one another's paintings, it is to be expected that at least some of his unfinished pieces were completed after his death by her. Information from the paintings themselves or from other sources than Rubens' own record is added at the close of other entries *in italics*.

## CATALOGUE

FRUIT. Fruit in a china bowl. Prob. 1855. Pres. to Joseph Patterson.

CAKE & WINE. Cakes and wine. Copy of the wedding cake by Raphaele Peale. Prob. 1855. Pres. to James Patterson.

LANDSCAPE. Small landscape, a view on the Juniata River, from Weber. Jan. 11, 1856, put cows in water, small ship on opposite side of river. Com. 1855. Pres. to James Burd Peale.

1. FRUIT. Watermelon and a branch of fuchsia in bloom. Mary painted on it March 12, 1856. Com. Dec. 26, 1855; fin. Jan. 29, 1856. Pres. to James Burd Peale.

2. FRUIT. "Commenced a copy of the basket of peaches and I will introduce a watermelon." Peaches in a china basket and a dish of watermelon.

Com. Jan. 15, 1856; fin. March 31, 1856. Sold to Mrs. F. Hubley, \$20.00.

3. LANDSCAPE. View of the city of Puebla in Mexico. "Mary finished it." Com. Dec. 27, 1855. Varnished March 31, 1856.

4. LANDSCAPE. "A view of this house from below the mulberry tree." Com. Dec. 27, 1855(?). Varnished April 25, 1860. Owned by son, Edward Burd Peale.

5. LANDSCAPE. Cottage door, from a print. "Mary finished it." Com. Jan. 14, 1856. Owned 1959 by H. F. Du Pont Winterthur Museum.

6. FIGURE. Farmer's boy at the cottage door, from a print. Finished by Mary J. Peale. Com. Jan. 23, 1856. Made frame, April 21, 1856.

7. FRUIT. China basket of peaches and an apple. Com. Jan. 15, 1856.





Fig. 1. *Rubens Peale*,  
Philadelphia, American Philosophical  
Society Library



Fig. 2. *Mary Jane Peale, pensive, before the Portrait of  
her Grandfather Charles Willson Peale*  
Philadelphia, American Philosophical Society Library



Fig. 3. *The Arbor at Woodland Farm*  
Philadelphia, American Philosophical Society Library



Fig. 4. *A Party at the Farm, Rubens Peale in  
the Foreground*  
Philadelphia, American Philosophical  
Society Library



Fig. 5. MARY JANE PEALE, "I Sat to Mary. . . in the Attitude of  
Painting a Picture in my Interior of my Studio . . ."  
Detroit, Lawrence A. Fleischman Collection



Fig. 6. RUBENS PEALE, "From Nature in the Garden"  
Detroit, Lawrence A. Fleischman Collection

8. FLOWERS. "Glass pitcher with cut flowers which bloomed in the house." Com. Jan. 24, 1856; fin. Dec. 13, 1856. Pres. to Mary Jane Peale.
9. FRUIT. China basket of peaches, black and white grapes. Com. Feb. 1, 1856. Varnished Dec. 9, 1856.
10. FRUIT. Silver basket of peaches, cream jug and sugar dish. Feb. 5, "dead colored the ostrich egg, cream jug & basket." Com. Feb. 5, 1856; fin. Jan. 13, 1859. Pres. to son George P. Peale.
11. FRUIT. Watermelon and cantaloups. Com. Feb. 6, 1856; fin. Aug. 25, 1856. Pres. to son C. W. Peale.
12. FLOWERS (Fig. 6). Flower piece, on canvas. *Canvas*, 18 1/2 x 20. *China basket*. Inscribed, "R.P./to/C.W.P./1856." Inscribed on back "From nature in the garden." Com. Jan. 7, 1856. Varnished Dec. 23, 1856. Pres. to son C. W. Peale. *Owned by Mr. and Mrs. Lawrence A. Fleischman.*
13. FRUIT, FLOWERS. Pears, grapes, 3 kinds of apples and a few flowers. On canvas. Com. Aug. 14, 1856. Varnished Dec. 23, 1856.
14. FLOWERS, FRUIT. "Another flower piece." "Flowers and fruit, the basket on the parlor clock to hold the flowers." Com. Aug. 25, 1856. Varnished Dec. 23, 1856. To son James Burd Peale.
15. FRUIT, FLOWERS. "Fruit and flowers, two kinds of grapes and a peach." Com. Aug. 26, 1856.
16. FRUIT, FLOWER. Apples, quince and pears (List). "Another fruit and flower piece with a large apple." (Diary) Com. Sept. 30, 1856; fin. Dec. 16, 1857. Sold to Mrs. F. Hubley, \$20.00.
17. FRUIT. Copy of James Peale fruit piece. Mary painted on front bunch of grapes, &c., Jan. 1, 1857. Com. Dec. 1, 1856; fin. Jan. 5, 1857.
18. FLOWERS. A vase of flowers in a recess or niche. Com. Sept. 27, 1856; fin. Sept. 9, 1857. Pres. to James Burd Peale.
19. FRUIT. Second copy of James Peale fruit piece. Com. Jan. 6, 1857; fin. Feb. 1, 1857.
20. STILL-LIFE. Plate of cake, wine and grapes. Com. Jan. 8, 1857; fin. April 10, 1857. Pres. to son George P. Peale.
21. FRUIT. Third copy of James Peale fruit piece. *Canvas*. Com. Jan. 15, 1857; fin. April 3, 1857.
22. FRUIT. Fourth copy of James Peale fruit piece, introducing a silver basket of peaches instead of apples. Com. Jan. 15, 1857; fin. Jan. 13, 1859.
23. FRUIT. Glass dish with fruit. "George dead colored a great part of it and I smoothed it up." *Canvas*, 20 x 26 1/2. Com. Jan. 20, 1857; fin. May 4, 1857. Pres. to Joseph Patterson. *Baltimore Museum of Art.*
24. FRUIT. China bowl with fruit. Com. Jan. 22, 1857; fin. April 27, 1857.
25. FRUIT. Dish of fruit. "George painted in the background and table." Feb. 2. Com. Feb. 1, 1857.
26. FRUIT. "Silver basket with fruit dead colored by George." Com. Feb. 3, 1857.
27. STILL-LIFE. Plate of cakes, wine and grapes. Com. Feb. 2, 1857; fin. April 10, 1857.
28. FRUIT. Fifth copy of James Peale fruit piece. Com. May 19, 1857; fin. Dec. 28, 1860.
29. FRUIT. Sixth copy of James Peale fruit piece. Com. May 19, 1857; fin. 1857. Sold to Mr. B. Cummings.
30. FLOWERS. "Flower piece (upright)." Com. July 11, 1857; fin. Sept. 9, 1857. Pres. to E.
31. FRUIT. Copy of Mr. G. N. Tatham's fruit piece painted by James Peale in his 80th year. "Mary painted on it," Sept. 5. *Canvas*. Com. Aug. 10, 1857; fin. Sept. 9, 1857.
32. FRUIT. Another copy of above. Retouched by Mary, Oct. 6. Com. Sept. 11, 1857; fin. 1857. Sold to Mr. B. Cummings, \$50.00.
33. FRUIT. Cantaloup, citron melon, large apples, "large plums which Burd brought from Reading," Sept. 22, 1857. Com. Sept. 15, 1857; fin. Jan. 10, 1859.
34. FRUIT. Peaches in a silver basket with black and white grapes. Com. Sept. 30, 1857; fin. Nov. 1859.
35. FRUIT. "Copy of Mr. Tatham's fruit piece for Mary to paint, I to dead color it." Com. Dec. 18, 1857. Pres. to Mrs. Miller.
36. FRUIT. Another copy of above. Com. Feb. 4, 1858; fin. 1858. Pres. to son Edward Burd Peale.
37. FRUIT. "Grapes, apples in a china basket, pear & grape leaves, &c. This is a copy of Maria Peale's by memory." Cantaloup and four kinds of grapes. April 7, added "a beautiful apple that Mrs. B. Patterson gave me." Com. Jan. 10, 1858. Pres. "to Mary J. Peale for her to finish."
38. LANDSCAPE. Peale's Museum, Third and Lombard Streets, Philadelphia. "Back part of the House that I was born in." Copied from sketch in oils by James Peale. *Tin*, 10 1/2 x 14 (sight). Com. March 6, 1858; fin. Dec. 22, 1860. *Owned 1959 by C. C. Sellers.*
39. FRUIT. "Copy of No. 40, the peaches altered." Com. April 12, 1858; fin. Dec. 30, 1858. Sold to B. Cummings, \$50.00.
40. FRUIT. Peaches and black grapes in a china basket. Citron melon, cantaloup, Catawba grapes. *Canvas*. Com. Aug. 2, 1858; fin. Nov. 3, 1858. Pres. "to Rubens Patterson on Christmas day."
41. STILL-LIFE. "Original design of cake, raisins, almonds & nuts." Com. Jan. 16, 1859; fin. 1859.
42. STILL-LIFE. "Began another original introducing vegetables, &c." Added "a fresh beefsteak," March 18, 1859. Com. Jan. 20, 1859; fin. Nov. 7, 1861.
43. LANDSCAPE. View on the Juniata River. Copy of Anna Sellers' copy from Weber. She began copy Aug. 15, 1859; Rubens continued it as part of a lesson in "touch and coloring." Com. Aug. 31, 1859; fin. Dec. 23, 1859. Wedding pres. to Edward Burd Peale.
44. LANDSCAPE. Copy of above. Com. Dec. 26, 1859; fin. April 25, 1860. Pres. to James Burd Peale.

45. STILL-LIFE. "Original, Wedding Cake, wine, Almonds & Raisins, intended as a present to J. B. Peale, M. D." Mary painted on it, March 19. Com. Feb. 4, 1860; fin. April 25, 1860. Pres. to James Burd Peale.
46. LANDSCAPE. "Landscape from Winner begun by Mrs. A. Atwood which she would not finish for want of time and gave it to me to finish." Mary painted on foreground, Dec. 15. Com. June 26, 1860; fin. Dec. 15, 1860. Pres. to Dr. Shannon.
47. CHICKENS. "A small picture of young chickens." Com. July 14, 1860; fin. July 14, 1860. Pres. to Clara Peale.
48. LANDSCAPE. Copy of C. W. Peale view of the garden at Belfield. "I take great interest in copying this picture as it represents the garden [in] all of which I laid out the walks and planted nearly all the trees, shrubs & box edgings." (Aug. 18) Mary painted on foreground, Dec. 15. Tin. Com. July 28, 1860. Varnished Dec. 19, 1860. Owned by Mrs. Andrew Weisenburg.
49. FRUIT. Basket of apples with grapes, "for my niece Anna Sellers." Com. Oct. 22, 1860. Varnished Dec. 19, 1860.
50. INTERIOR (Fig. 5). "My studio." Feb. 23, 1861. "Soon after breakfast I sat to Mary her to paint me in the attitude of painting a picture in my interior of my studio. She also sketched Anna Frances setting in the middle of the room on the carpet." Com. Dec. 26, 1860; fin. Jan. 20, 1862. Owned by Mr. and Mrs. Lawrence A. Fleischman.
51. INTERIOR. "A view of our parlor from my studio door." Com. Dec. 27, 1860; fin. Jan. 20, 1862.
52. FRUIT. "A small fruit piece." Com. Dec. 31, 1860.
53. FRUIT, WINE. Fruit and wine. Copy from Raphaelle Peale. Com. Jan. 3, 1861; fin. Jan. 17, 1861.
54. FRUIT. Two apples, raisins and almonds. Com. Jan. 17, 1861.
55. FRUIT. Same subject as No. 53. Com. Jan. 17, 1861.
56. FRUIT? "I painted the greater part of the day on No. 56 (54?) and commenced two others, No. 55 & 56." Com. Jan. 18, 1861. Left in Pottsville for sale, Feb. 20, 1862.
57. APPLES. "Commenced a plate of apples for my son Charles representing many of the apples that he brought me to paint from." Tin or zinc, 14 x 20. Com. Jan. 24, 1861. Owned by Mr. and Mrs. Lawrence A. Fleischman.
58. FRUIT. Two apples, raisins and almonds. Com. Jan. 25, 1861.
59. LANDSCAPE. "A landscape representing Jefferson Rock in Virginia copied from a cut in the Saturday Evening Post of the 26th of January." Com. Feb. 6, 1861.
60. FRUIT. "Another small fruit piece." Com. Feb. 8, 1861. Left in Pottsville for sale, Feb. 20, 1862.
61. FRUIT. Oranges and Malaga grapes. Com. Feb. 18, 1861. Left in Pottsville for sale, Feb. 20, 1862.
62. FRUIT. "Another orange piece." Com. Feb. 20, 1861; fin. March 6, 1861.
63. Feb. 28, 1861, "I painted all the morning on No. 60, 61, 62 & 63."
64. FRUIT. Apple, peach and black grapes. Com. March 8, 1861; fin. April 23, 1861.
65. LANDSCAPE. Snow piece, Monastery near Antwerp. Copy from Anna Sellers' copy from Paul Weber. Com. March 12, 1861; fin. June 28, 1861.
66. FRUIT. Two whole and one half peach on a blue and white plate. Sprig of peach leaves. Tin, 10 x 14. Com. March 21, 1861; fin. April 23, 1861. Pres. to H. W. Sellers. Owned 1959 by Mrs. C. C. Sellers.
67. PARTRIDGES. "Designed and dead colored Mrs. Peale's Happy Family of Partridges. It consists of the male, female and a brood of young ones that she kept for some time in the house in the latter part of July last." Com. March 22, 1861.
68. FRUIT. "Copy of Mary's fruit piece for Mrs. Thomas Walker." Com. July 1, 1861; fin. Sept. 4, 1861.
69. APPLES. "Apple piece for Charles." Canvas. Com. Aug. 12, 1861; fin. Sept. 6, 1861.
70. FRUIT. "Small fruit piece for Jessie Sellers." Com. Aug. 20, 1861; fin. Sept. 6, 1861.
71. PARTRIDGES. "A happy family of partridges." Com. Sept. 13, 1861. Sold to Thomas Walker.
72. LANDSCAPE. View from the front of Thomas Walker's house, Pottsville, of the 96th Regiment camp on Lawton Hill. From sketch made Sept. 21, 1861. Painted on it at the scene, Oct. 11. See No. 105. Com. Sept. 23, 1861. Varnished Nov. 13, 1861.
73. FRUIT. Small fruit piece, bunch of Isabella and one of Catawba grapes and two apples on a table. Com. Sept. 30, 1861; fin. Dec. 10, 1861.
74. FRUIT. "Small fruit piece on tin... 3 apples, raisins & almonds on a plate." Com. Dec. 12, 1861; fin. Feb. 12, 1862.
75. APPLES. "Another small apple piece." Com. Dec. 19, 1861; fin. Feb. 12, 1862.
76. LANDSCAPE. Snow piece, "Abbey near Antwerp." Canvas. See No. 65. Com. Feb. 24, 1862; fin. Jan. 1, 1863.
77. LANDSCAPE. "Another copy of the snow piece." Com. March 17, 1862; fin. Jan. 1, 1863.
78. PARTRIDGES. "Another partridge piece (original)." Com. March 28, 1862. July 1, 1862, "I think have finished it."
79. FRUIT. "A small fruit piece, being a copy from Margaret Peale, peaches & plums." Com. July 21, 1862; fin. Sept. 30, 1862.
80. FRUIT. Small fruit piece, original. Basket of blackberries, branch of dwarf peas, large plums and apples. Com. Aug. 12, 1862; fin. Aug. 20, 1862. Pres. to Harriet Peale.

81. LANDSCAPE. "Original, a view of the Depot and new factory &c. from the door of Mr. Smith, the last house this side of Ashland." From pencil sketch made Aug. 1. On cherry wood panel, 20x13, bought Aug. 25. Com. Aug. 26, 1862; fin. Dec. 5, 1862.
82. FRUIT. "Original, a small fruit piece, peaches, large and small plums and pears." Com. Aug. 29, 1862; fin. Oct. 4, 1862.
83. LANDSCAPE. "Commenced a small landscape shewing the Furnace at Shamokin in the distance. I made the pencil sketch from the spring which supplies the upper part of the town with water." Com. Sept. 27, 1862; fin. Oct. 11, 1862.
84. FRUIT. "Original, a small fruit piece, white grapes from Mrs. Beizzard at Orwigsburg and an apple." Oct. 18, "Mary nearly finished the bunch of grapes." Com. Oct. 15, 1862.
85. FRUIT. Copy of James Peale fruit piece owned by Mrs. James Patterson. Nov. 18, "looked at Mary painting the same subject for my improvement." White watermelon, white and dark grapes and peaches in a glass dish. *Canvas*, 20x27. Pres. to Titian R. Peale, whose letter of thanks, Feb. 11, 1863, is quoted in full in the diary. *Owned 1959 by Mr. and Mrs. Lawrence A. Fleischman*.
86. FRUIT. "Another copy of Uncle James' fruit piece, varied, red watermelon, white & dark grapes, &c." Com. Dec. 10, 1862; fin. Jan. 12, 1863. Pres. to Louisa H. Peale (Mrs. Edward Burd Peale).
87. FRUIT. "Original . . . Apples and a pear in a glass dish. The apples were brought from Sunbury by Eddy Patterson: being very large and fine." Apples "in a cut glass dish with grapes, &c." *Canvas*, 20x24. Signed lower right, "Rubens Peale/Feb. 1863." Com. Jan. 7, 1863; fin. March 5, 1863, Sold to Joseph Patterson, \$50.00. *Owned 1959 by Mrs. McCook Knox*.
88. FRUIT. "Watermelon, peaches, grapes, &c." Com. Jan. 29, 1863; fin. Feb. 28, 1863. Sold to Joseph Patterson, \$50.00.
89. FRUIT. "Another copy" of James Peale white, watermelon, peaches, grapes, &c. Com. March 7, 1863; fin. Nov. 1863. Pres. to Harriet and Charles W. Peale.
90. GRAPES. "A small picture representing a large bunch of Malaga grapes hanging on a wall." "Malaga grapes that I saw in Phila. growing in a pot at the corner of 9th & Chestnut, and drew it and dead colored it and when I went the next morning to take another look it was sold and gone." *Canvas*. Com. May 5, 1863. New background May 24, 1865. Sold to Edward B. Peale, \$10.00.
91. FRUIT. Watermelon, grapes, &c. Com. July 23, 1863; fin. Oct. 22, 1863.
92. FRUIT. "A large bunch of Hamburg (black) grapes which Burd sent me from Holmesburg." Oct. 13, Mary "finished it." Com. Sept. 7, 1863; fin. Sept. 25, 1863.
93. PARTRIDGES. "Happy Family, a partridge piece, male, female and young." Com. Oct. 19, 1863; fin. Nov. 22, 1863.
94. FRUIT. Copy of No. 90. Com. Nov. 12, 1863; fin. June 1, 1865. Mr. Robert Potts.
95. STRAWBERRIES. "Strawberry plant painted in the garden from nature." Com. "several years ago"; fin. Dec. 5, 1863.
96. PARTRIDGES. "Partridge Piece. The background is a view on the Juniata from Weber." Jan. 9, "Mary retouched No. 96. She much improved it." *Canvas*, 18x24. Signed on back, "Painted by/Rubens Peale[in his 80th year]/Jan. 1864." Com. Dec. 3, 1863; fin. Jan. 11, 1864. Sold to Joseph Patterson, \$60.00, "changed to coal." *Owned by Mr. and Mrs. Richard Austin Smith*.
97. PARTRIDGES. Copy of above. Com. Jan. 21, 1864; fin. Feb. 20, 1864. Sold to Mr. Bast, \$50.00.
98. PHEASANT. "Pheasant or Ruffed Grouse, a very large specimen which I mounted for somebody in Pottsville. James Patterson commissioned me to paint its portrait for him." Com. Jan. 22, 1864; fin. Feb. 12, 1864. Sold to James Patterson, \$12.00.
99. PHEASANTS. "Designed a new picture, male and female pheasant in a grove." Com. Feb. 23, 1864; fin. March 19, 1864. Sold to Mrs. Lydia Patterson, \$50.00.
100. PARTRIDGES. "Partridge piece, the same as 96 and 97 with variations of the front ground and portions of the young ones." *Canvas*, 20x27. Com. March 4, 1864; fin. June 5, 1864. *Owned 1959 by Mr. and Mrs. Lawrence A. Fleischman*.
101. PHEASANT (Fig. 8). "Another male and female pheasant piece." *Canvas*, 19x27. Com. March 19, 1864; fin. April 9, 1864. *Owned 1959 by The Detroit Institute of Arts*.
102. FRUIT. Basket of peaches. June 24, painted on "the light grapes." Com. June 1, 1864; fin. Sept. 20, 1864. William F. Patterson.
103. FRUIT. Two slices of watermelon, peaches and grapes. Aug. 11, "finished the bunch of Hamburg grapes from a bunch which Burd sent up." Com. June 6, 1864; fin. Sept. 20, 1864. Pres. to Miss Sarah Levan.
104. PARTRIDGES. "Happy Family." Com. June 9, 1864; fin. June 5, 1865.
105. LANDSCAPE. "View from T. Walker's yard up Montanaga St., Pottsville shewing the encampment of 1843 [sic]." See No. 72. Com. Nov. 5, 1864.
106. LANDSCAPE, PARTRIDGES. "From a sketch sent by Mary from Mr. Moran for me to copy and he will come next week to see it and give me lessons in landscape painting." Later added a "Happy Family." Com. Nov. 11, 1864. "This picture Mary concludes to finish."



107. LANDSCAPE. "View on the River Schuylkill above Mr. Warner's grand lock." Com. Nov. 27, 1864; fin. Feb. 1865. Sold to Mr. Towers, \$50.00.
108. SEA PIECE. "Copy of Mr. Moran's sea piece." "Two vessels previous to a storm." Com. Dec. 6, 1864; fin. June 9, 1865.
109. LANDSCAPE. Copy from a sketch by Moran "to give me freedom of touch, &c." Com. Dec. 6, 1864; fin. Dec. 15, 1864.
110. LANDSCAPE. "To try to get the method of laying on color for a landscape as Mr. Moran does." Com. Dec. 15, 1864; fin. Jan. 28, 1865.
111. CHERRIES. "A bunch of cherries, a copy of Mary's original from nature." Com. Jan. 13, 1865; fin. Jan. 27, 1865.
112. STRAWBERRIES. "Copy of Mary's strawberries & basket." Com. Jan. 23, 1865; fin. Jan. 30, 1865. Sold to Mrs. W. Patterson, \$10.00.
113. STRAWBERRIES. "Another copy of strawberries for Lydia." Com. Feb. 4, 1865; fin. Feb. 13, 1865. Sold to Mrs. George Patterson, \$10.00.
114. FRUIT. "A copy of Mary's Peaches, with a branch of the tree on the right hand and a bunch of grapes from nature." Com. Feb. 15, 1865.
115. STILL-LIFE. "A copy of Raphaelle's Cakes and Wine which he presented to Mrs. Peale on our wedding day. Mary wants the copy as Charles is to have the original." Com. Feb. 16, 1865; fin. Feb. 24, 1865. Pres. to Mary J. Peale.
116. STRAWBERRIES. "Another copy of Mary's Strawberry." See Nos. 112, 113. Com. Feb. 22, 1865. Pres. to Edward Burd Peale.
117. STRAWBERRIES. "Copy of Mary's strawberry piece, basket upset on the grass." Small. Com. Feb. 23, 1865. April 26, 1865, sold to Mrs. Frederick Patterson, \$10.00.
118. STILL-LIFE. "A copy of Raphaelle's Cakes & Wine for Edward." Com. March 14, 1865; fin. March 30, 1865. Pres. to Edward Burd Peale.
119. FRUIT. Slice of watermelon, peaches and white grapes. Canvas. Com. March 16, 1865; fin. April 15, 1865. Sold to Mrs. Frederick Patterson, \$50.00.
120. GRAPES. Copy of No. 90. Com. April 12, 1865; May 2, 1865. Robert Potts.
121. FRUIT. Copy of No. 119. Com. April 24, 1865; fin. June 1, 1865.
122. FRUIT. Plate of Peaches. Com. May 11, 1865; fin. June 1, 1865. Robert Potts.
123. FRUIT. "A copy of Mary's black Hamburg grapes." "Large bunch of black Hamburg grapes to match my Malaga bunch that I painted for Mr. Potts." Com. May 15, 1865; fin. June 5, 1865 "by Mary."
124. MAGPIE (Fig. 7). "English magpie, &c." Large bird on a table, eating from cakes on a plate. Open window at left. Canvas, 19 x 27 1/2. Signed. Com. May 24, 1865. Fin. June, 1865. Owned 1959 by Mr. and Mrs. Lawrence A. Fleischman.
125. STILL-LIFE. Plate of cake and wine. Com. June 7, 1865; fin. June 12, 1865. Pres. to Mrs. Frederick Patterson.
126. STRAWBERRIES. Copy of No. 112. Com. June 13, 1865. Varnished July 7, 1865. Pres. to Lizzie Patterson.
127. INTERIOR. "Interior, from our parlor into my chamber, No. 514 Walnut Street." Com. June 10, 1865; fin. June 16, 1865 "by Mary."
128. STILL-LIFE. "Copy of Raphaelle's Cake and Wine for Charles." Com. June 24, 1865; fin. June 30, 1865.
129. STRAWBERRIES. "Copy of Mary's strawberry piece." Com. June 24, 1865; fin. June 30, 1865. Pres. to Mrs. William Patterson.
130. LANDSCAPE. Emmanuel Church yard, Holmsburg. July 5, painted at the scene, and in studio. Com. June 30, 1865; fin. July 16, 1865.
131. FRUIT. Copy of James Peale white watermelon. July 16, taken ill at easel and died this day. Com. July 16, 1865.

#### ADDITIONAL REFERENCES

- June 21, 1856: "I cleaned the walk to the lower garden and painted in the middle of the day on the Swiss Girl for Mrs. B. Patterson."
- Dec. 11, 1856: "I painted on No. 17 and Mary's flower piece."
- Dec. 30, 1856: "I painted most of the day on No. 17 and softened the background of Mary's Madonna, &c."
- April 9, 1858: "I painted all the morning on a flower piece that Mary begun."
- Aug. 11, 1858: "Dead colored some plums from Reading which Burd M. D. brought with him."
- June 7, 1859: "I painted a little this afternoon on the strawberry study."
- Nov. 26, 1861: "Louisa's peaches." Dec. 24, "Louisa's fruit piece."
- Jan. 4, 1862: "I begun to mark out Edward's large sign for the sale of R. phosphate of Lime." Jan. 5, "Finished one side and begun to sketch or pencil in the other side. This sign is 12 feet long and 2 feet wide." Jan. 6. "Finished it at dusk."
- Aug. 16, 1862: "Sketched an eagle in black and white crayon. He [unidentified] wants one cut out of board to be used on various occasions of public meetings and speakings &c."
- March 12, 1864: "A. E. Hubley purchased one of my slices of watermelon on zinc, \$1.50."
- July 16, 1864: "Finished a sketch that I made last summer of a Pink Cactus."
- Feb. 13, 1865: "Retouching No. 113 and a slice of watermelon on zinc that I painted at the farm last summer."
- July 1, 1865: "Amused Burdie by painting for her a bunch of currants, she having pointed out the colors for me to use except white & green."



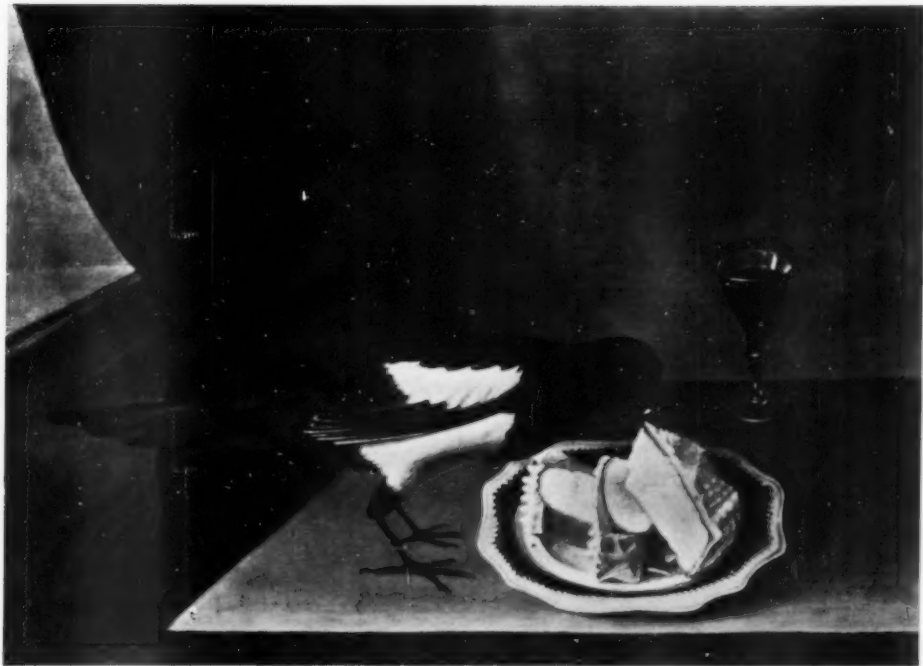


Fig. 7. RUBENS PEALE, *English Magpie*  
 Detroit, Lawrence A. Fleischman Collection



Fig. 8. RUBENS PEALE, "Another Male and Female Pheasant Piece"  
 The Detroit Institute of Arts



Fig. 1. EBENEZER MARTIN and NATHAN BOWEN, *Double Chest*  
Boston, The Museum of Fine Arts

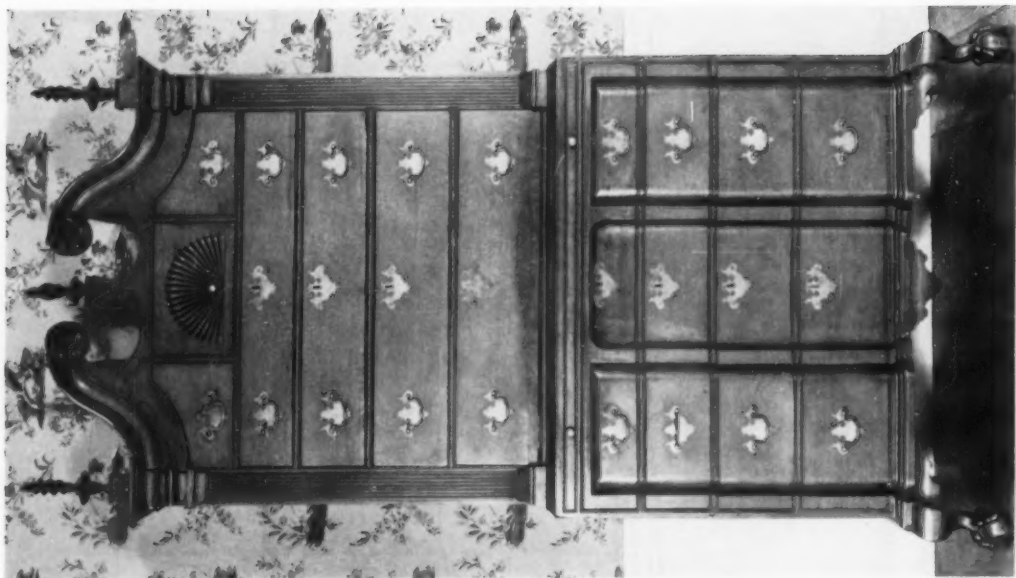


Fig. 2. *Double Chest*  
The Detroit Institute of Arts

## AN EIGHTEENTH CENTURY PARTNERSHIP

By RICHARD H. RANDALL, JR.

AS more and more documents are studied in conjunction with American furniture, it is clear that the tradition of ascribing cabinetwork to a single maker is not totally satisfactory. The apprentice system of the cabinet trades presupposes the idea of several hands at work in every shop. There were in addition innumerable partnerships among master craftsmen, such as Affleck and Barry in Philadelphia, or Shaw and Chisholm in Annapolis, to complicate the problem of attribution. In the case of richly decorated furniture even more hands were likely to have been employed, and documents from Philadelphia, Charleston and Boston show that from three to five specialists were often paid for their work on a particular piece of furniture. The turner, the joiner, the carver, the log sawyer, the hardware fitter and, in the Hepplewhite period, the inlayer or bander might have worked in the shop or have been hired as specialists. There was even some early prefabrication in Philadelphia where cabinetmakers stocked parts, like uncarved cabriole chair legs, which they sold to other shops as the need arose. In short, there is every reason to believe that in the average cabinet shop of the eighteenth century, a number of hands helped to carry out the designs besides those of the cabinet-maker himself.

It has been possible to identify the various workmen of only a few existing pieces of furniture through documents. All the cases are well known, like the Garvan Collection high chest built by Stephen Badlam and carved by John and Simeon Skillin, or the somewhat similar piece made by William Lemon and carved by Samuel McIntire.<sup>1</sup> A bill from Thomas Seymour for a commode in the Boston Museum of Fine Arts identifies both the carver, Thomas Whitman, and the painter, John Penniman, who created a still-life on the top of the piece.<sup>2</sup> While these instances are rare, they indicate the common practice of two or more craftsmen working together.

In Marblehead in the late eighteenth century there is evidence of considerable cooperation between two cabinetmakers, who at times even worked in a team of four. The two men in question are Nathan Bowen (1752-1837) and Ebenezer Martin (*ca.* 1735-1800), who together made and signed a fine blonde

mahogany chest-on-chest in the Museum of Fine Arts (Fig. 1). The piece was made for Content Hood (b. 1730, married Walter Phillips 1752, died 1805) of Nahant, a point just off Lynn. It is a typical North Shore production and would be impossible to distinguish from its brothers made in Charleston or Salem were it not for the fact that the piece is doubly signed and dated. On the top of the lower section are carved the initials EM 1780, EM a second time inverted, and within an irregular line in ink is written "Feb 26/ Martin/ Queest Fecit hic." In the corner below the large carved EM is a smudged ink inscription "Nath Bowen/ Fecit Invt (?)" (Fig. 3).

Both men are known to have been cabinetmakers in Marblehead, though their partnership was unknown. Their skill is clearly shown in the chest-on-chest. It is a handsomely proportioned piece with a fine consistency of line. The scroll pediment is well formed and the two upper side drawers follow the line of the scroll, giving the top a sweeping movement. Unfortunately the bases of the finials are lacking so their soaring effect is lost. The drawers are all framed with a raised bead and the tops of the drawer sides are carefully grooved. There are several notable features of the design which contribute to its strength. The drawers of the lower section are flattened into the plane of the frame at the ends and the resulting line is carried down through the basal moldings and into the foot. This same feeling for simple and strong lines may be noted in the plain capitals of the pilasters and the moldings above them. The treatment of the top drawer of the lower section is unusual in the way in which the oxbow is carried back into the frame of the chest with a simple diagonal plane. Two features might be criticized, however. The very plain wood is well chosen to go with the simple character of the piece but the wood of the lowest drawer is inconsistent with the rest and has a flaw near the center. Secondly, the big bold brasses are placed throughout touching the lower edge of the drawer, giving a strange effect on the deep lower drawer of the upper section.

To whom the design of the chest should be attributed is difficult if not impossible to say, as it bears both signatures. There is another work signed only NB 1774, which is so alike in most of its details that there can be no doubt that it was a product of the same shop. Whether this means that both men worked on the second piece too is a moot point, since it bears only Bowen's initials. The second high chest is in The Detroit Institute of Arts and was made for Mary Hidden of Marblehead for her wedding linen (Fig. 2). The major differences are the block of the lower section of the piece and the

finely carved rosettes which terminate the scroll top. The square character of the blocking recalls the simple solution of the top drawer of the Boston piece. The same idea of the exterior planes of the drawers being carried down in a line through the knee and skirt of the feet is repeated here. The only other variations are the choice of wood, which is dark mahogany, and the incorporation of a slide. The initials and date are carved into the bottom of the lower section.

There is considerable documentary evidence on both Ebenezer Martin and Nathan Bowen, some of which sheds light on their partnership. In the first place, there were two Ebenezer Martins, father and son, both of whom were cabinetmakers. The elder was presumably born in the 1730's, and married Prudence Merrit on October 28, 1766.<sup>3</sup> In 1798 Martin wrote his will stating that he was "weak in Body but of sound mind," and he died two years later on February 3, 1800.<sup>4</sup> He has in the past been confused with his son, who was drowned in an unfortunate accident just six years later. The son was only thirty-three years old when he was killed, so that he must have been born about 1773. The elder Martin was already listed as a cabinetmaker in a deed of 1771, and it was surely he who signed the Boston chest-on-chest in 1780.

Ebenezer, Sr. was apparently working up until the time of his death in spite of his unsound body, as his will specifies "to my son Ebenezer . . . my tools and what stock may be found on hand." He left his daughter Jayne "the choice of a room in my house with a decent set of furniture." He was very active in real estate and was continually buying and selling land in Marblehead. Thirteen transactions are recorded between 1771 and 1793.<sup>5</sup> The majority of them concerned land around Darling's Pond, Darling's Fence and Darling's Land. In his will there is mentioned only a mansion house and "1 dwelling on [the] land," but this is made more specific in his son's estate inventory which lists "a messuage situate on Darling's Lane" and "a small piece of land with a shop thereon at the sw side of the land." The shop, therefore, seems to have been the one on Darling's Lane, where the grandson Ebenezer Martin, a cordwainer, was working in 1825.<sup>6</sup>

An example of the elder Martin's later work may be seen in the Seymour Collection at the Connecticut Historical Society.<sup>7</sup> It is a four drawer serpentine front chest with ogee bracket feet and big, bold brasses much like those on the two high chests (Fig. 5). It is dark mahogany and differs from the other works in having the drawer rather than the frame edged with a bead, a feature commonly met in other New England examples. The signature E M 1794 is



carved on the bottom of the chest in a manner nearly identical to that on the Boston chest-on-chest (Fig. 4). The similarity of the signature would indicate that the elder Martin was the maker. The date on the chest is of unusual rarity, and aside from its indications of the conservatism of an elderly cabinetmaker, it shows that Chippendale style furniture was still in demand and being made in 1794 in Marblehead.

Ebenezer Martin, Jr. was a very interesting personality, whose story is confused with his father's due to their close death dates. He married Jane Hitchins on November 25, 1792, by whom he had five children. Besides cabinet making, Ebenezer had a farm on which he raised produce in summer, and then built himself a raft and sailed or floated "down east" to Canada. He is reputed to have exchanged his crops for "various kinds of wood for use in making furniture."<sup>8</sup> It was on one of these trips that he "went over the falls" and was drowned and "at the time had considerable money and his gold watch on his person." The account goes on to say he was a fine cabinetmaker and "was celebrated in that line."

Nathan Bowen was considerably older than the young Martin, having been born in 1752. He would have been twenty-two when he signed the Detroit chest-on-chest, and twenty-eight when the Boston example was constructed. It is logical to assume that the elder Martin was his master and taught him the trade, as he did young Ebenezer Martin some years later. That the two families were closely related is evident from the intermixture of names and the intermarriages. There was a Nathan Bowen Martin, son of Knott and Elizabeth Martin, born in 1763. Bowen's own first wife was Elizabeth Martin, daughter of Captain Knott Martin, whom he married in 1781. His second wife was Hannah, the widow of Jonah Martin, married in 1797.

In 1790 Knott Martin, Bowen's father-in-law, sold a piece of land in the center of Marblehead to a group of workmen for the "purpose of erecting a Meeting House."<sup>9</sup> The men who purchased the land form an interesting group indeed. They were Ebenezer Martin (Sr.), Nathan Bowen, Thomas Laskey and Isaac Martin, cabinetmakers; John Hudson, Cordwainer; Joseph Butman, Robert Nimblet, William Peach, housewrights; and Samuel Newhall, cooper. These men built the meeting house, as they had agreed, in ten months, and sold the "new" Meeting House and the same land back to Knott Martin, Jr. for one hundred pounds profit.<sup>10</sup> One might assume that the housewrights built the building and the cabinetmakers did the interior work and seats were it not for a clause in a deed from Martin in 1784 selling a dwelling





Fig. 3. *Top of Bottom Half of Fig. 1*



Fig. 4. *Bottom of Fig. 5*



Fig. 5. EBENEZER MARTIN, *Serpentine Front Chest*  
Hartford, Connecticut Historical Society

house in Cross Street with an "eighteen foot new addition built by me."<sup>11</sup> It would seem then that together they had all shared the work on the building. The structure is noted in the diary of William Bentley, as "the Rock Meeting House built by Knot Martin" and it was sold to the Baptists in 1809.<sup>12</sup>

The mention of Thomas Laskey in the group that built the Meeting House is interesting as he was a chairmaker, son of Benjamin Laskey, son of Thomas Laskey (died 1761), all chairmakers of Marblehead. When Benjamin Laskey died in 1778 one of the debts listed is £6.17.8 due to Ebenezer Martin.<sup>13</sup> The first and most valuable item in Laskey's estate was a "black walnut desk £8.6.8," which was perhaps used to settle the debt, as the first item listed in the estate of Ebenezer Martin in 1800 is "1 black walnut desk \$10." A further connection is shown by the purchase of a piece of land to settle the Laskey estate by Nathan Bowen from the executor in 1788. It seems clear that all of these men worked together, or for one another at various times, and the debt due Martin might have been for lumber or some service rendered in the line of business. It is not surprising then to find Thomas Laskey working in partnership with Martin and Bowen in 1789-90.

That the furniture made by Bowen and Martin was admired at the time there seems little doubt, as it was sold in several neighboring towns. Ebenezer twice filed claims for unpaid bills, once against Seward Lee of Beverly in 1785, and he received a parcel of land for his claim against the estate of Benjamin Reed of Ipswich in 1792.<sup>14</sup> The Boston Museum chest-on-chest, as mentioned above, was made for a family in Lynn.

To return to Bowen, he was also active in real estate in Marblehead, though in his later life he acted largely in behalf of others. There are forty-one transactions recorded in the Essex County Courthouse, and up until 1797 he is always listed as "cabinet maker," though after that he called himself "esquire." Only a document of 1818 ever calls him "cabinet maker" again. He must have been highly thought of in Marblehead as he was continually asked to be guardian of a child or administrator of an estate. In 1818 he helped to organize the Marblehead Sunday School, and in 1835 was appointed notary public.<sup>15</sup> Bowen had seven children by his first wife; was married for the third time in 1798 to Mary Abraham; and to Mary, widow of Nicholas Melzard in 1801.<sup>16</sup> His son Nathan became a "scrivener." There is unfortunately nothing of particular interest in the inventory of his estate which amounted to a little over \$800.<sup>17</sup>

However, the estate of Ebenezer Martin, Jr. is of great interest as the contents of the shop on Darling's Lane are listed.<sup>18</sup> In his personal estate were a

mahogany sideboard, an eight-day clock and several expensive pieces of furniture. The contents of the shop are here listed complete:

3 bedsteads \$16  
10 wood cross cut saws \$15 parcel mahogany desk fronts \$3  
parcel birch fronts \$6 candle stands pillows turn'd \$1.33  
legs for do \$2 one screw 20c 3 large chests \$5 1 large kettle  
2 old draws \$1 iron screw \$2 a parcel cabinet makers tools \$30  
Grindstone sc \$3 2 small do 75c  
3 joiners benches \$6.50 Venering saw \$3 3 turning saws \$2  
remnants of pieces of mahogany \$2 planes \$2 1 bench \$2  
2 scales and weights \$1 paint stones \$1 Mahogany card table \$8  
birch desk \$4 black chair \$5 1 looking glass \$3

The tools and candle stand pillars show that turning was done in the shop as well as the making of case furniture. Martin must have been working on two desks at the time of his death, and the first and last four items in the inventory were probably new pieces of stock. Nathan Bowen was a witness to the inventory.

The products of the shop on Darling's Lane are fascinating from several points of view. They exhibit a consistency in their simple forthright proportions, construction and detailing, yet two are signed by different men, and one by the two together. Equally important is the fact that they are each dated and serve to show that the style of the shop was maintained unchanged over at least a twenty year period. The dates in question, 1774, 1780 and 1794, span the Revolution, which is often taken as the stylistic turning point for American works, and demonstrates that fine cabinetmakers were still producing Chippendale low and high chests well after the Revolution and at the same moment that Hepplewhite was the height of fashion in nearby Salem and Boston. Ebenezer Martin, Jr.'s inventory shows that he himself owned a mahogany sideboard, presumably in the Hepplewhite or Sheraton style, and was not unaware of the trends in design.

Of unusual interest, moreover, is the double signing of the Boston chest-on-chest by Martin and Bowen, their signing it in Latin, and dating it on the day of its completion. Aside from the interest it gives to the piece of furniture and the light it throws on the interconnected lives of the two men, it is one of the rare indications of the common practice of joint work by cabinetmakers. It would be impossible to separate the contributions of the two men to the pieces emanating from their shop, and if Martin was indeed Bowen's master, as was most probably the case, then the consistency of style is easily explained.

- <sup>1</sup> Mable M. Swan, "A Revised Estimate of McIntire," *Antiques*, Dec. 1931, pp. 340-341; Fiske Kimball, "Furniture Carvings by Samuel McIntire," *Antiques*, March 1931, pp. 207-210.
- <sup>2</sup> Edwin J. Hipkiss, "A Cabinetmaker's Bill," *Bulletin of the Boston Museum of Fine Arts*, XLV, No. 13 (Feb. 1947), 12-14.
- <sup>3</sup> Unless otherwise specified the baptismal, marriage and death dates are taken from Vital Records of Marblehead, Salem (Essex Inst.), 1903-1904, vols. I-II.
- <sup>4</sup> Essex County Probate Records, Book 367, p. 263.
- <sup>5</sup> Essex County Deed Books.
- <sup>6</sup> Samuel Roads, *History and Traditions of Marblehead*, 1897, p. 327.
- <sup>7</sup> George Dudley Seymour's Furniture Collection, Connecticut Historical Society, 1958, pp. 46-47.
- <sup>8</sup> William R. Cutter, *Genealogical and Personal Memoirs of Boston and Eastern Massachusetts*, New York (Lewis Hist. Publ.), 1908, IV, 1833.
- <sup>9</sup> Essex County Deed Book 150, p. 81.
- <sup>10</sup> Essex County Deed Book 151, p. 183.
- <sup>11</sup> Essex County Deed Book 142, p. 87.
- <sup>12</sup> *The Diary of William Bentley*, Salem (Essex Inst.), 1905-1911, III, 482.
- <sup>13</sup> Essex County Probate Records, Book 353, pp. 307 and 350; Book 358, p. 145.
- <sup>14</sup> Dane Papers, Massachusetts Historical Society, and Essex County Deed Book 156, p. 142.
- <sup>15</sup> Samuel Roads, *op. cit.*, p. 322 and Massachusetts Register and Calendar for 1835, No. 218.
- <sup>16</sup> Extract from the Bowen family Bible in the Marblehead Historical Society.
- <sup>17</sup> Essex County Probate Records, Book 98, p. 321.
- <sup>18</sup> Essex County Probate Records, Book 367, p. 315.

## GERMAN DRAWINGS IN MADRID

By A. HYATT MAYOR

**D**RAWINGS for fifteenth century book illustrations are so extremely rare that it seems worthwhile to call attention to some in the Biblioteca Nacional in Madrid, which I am allowed to publish through the great kindness of the curator, Señora Elena Páez. The drawings do not seem to have been mentioned anywhere except in 1906 in Angel M. de Barcía's catalogue of the drawings in the Biblioteca Nacional, where, under numbers 9655-57, they are correctly described as sketches for the Nuremberg Chronicle.

The drawings are in brownish ink on both sides of three sheets of paper which had been washed on both sides with pink (Figs. 1-3, 5, 6, 9). Practically every little half-figure appears the same way around in a woodcut of the same size in the Chronicle (Figs. 4, 7). These little woodcuts recur endlessly under any old name from Solon to Prester John, and they help to make the Chronicle the most lavishly, if not the most carefully, illustrated book of the fifteenth century. The dashing inventiveness of the draughtsmanship shows clearly enough that these drawings are the designer's sketches for the woodcuts, and not copies after them.

Who drew them? The main illustrators of the Chronicle were Michael Wohlgemut, the leading Nuremberg painter, and his step-son Wilhelm Pleydenwurff, who both signed the contract for the book about 1487-88. Dürer, then in his teens, was an apprentice in the shop. Luckily the British Museum has a very large drawing for one of the most important of the many Chronicle woodcuts, representing God the Father under a bower full of scampering *putti*. This drawing and the Madrid drawings are all the same size as the woodcuts and in the same direction. The British Museum drawing is presumably on white, not pink, paper. When Sidney Colvin published this drawing in 1886 in the *Jahrbuch der Königlichen Preussischen Kunstsammlungen* he surmised, probably correctly, that so important an illustration must be by the senior partner in the firm, Michael Wohlgemut. The figure of God the Father is drawn with awesome care but the treeclimbing babies could well be by the same hand as the Madrid drawings, for both sets of faces have eyes circled like almost closed U's and the noses often vanish over a horizontal dash.





Fig. 1. Drawings for the Nuremberg Chronicle (recto)  
Madrid, Biblioteca Nacional



Fig. 2. Drawings for the Nuremberg Chronicle (recto)  
Madrid, Biblioteca Nacional



Fig. 3. Drawings for the Nuremberg Chronicle (verso)  
Madrid, Biblioteca Nacional

Pleydenwurff could have taken over these mannerisms from his step-father but somehow the little Madrid sketches have an assurance, a casual authority, that makes one think that they must be by a master who has arrived. They show the same breezy facial shorthand as the sketches in the Latin and German manuscripts of the Chronicle, which are still in Nuremberg. These Chronicle drawings are assigned to the nebulous, short-lived Pleydenwurff in Richard Bellm's *Wohlgemuts Skizzenbuch* in 1959, but to me they, like the Madrid drawings, exactly resemble the sketchy edges of Wohlgemut's drawing of God the Father.

The Biblioteca Nacional also has two sheets drawn on both sides by an unidentified Rhineland artist of around 1500, who is known as the Master of the Coburg Roundels, or the Master of the Drapery Studies (Figs. 8, 10-12). About one hundred of his drawings were listed and discussed by Friederich Winkler in 1930 in the Walraff-Richartz *Jahrbuch*. This really elegant draughtsman loved to draw heavy woolen cloth falling with casual intricacy over figures, and he spent as much time exploring the endless accidents of drapery as Italian draughtsmen spent in exploring human bone and muscle. In fact, these drawings by the Master of the Drapery Studies might be compared with the drawings that contemporary Florentines were making of anatomy, building up the knowledge of the figure that was to flower in Michelangelo.

The Master of the Drapery Studies often copied paintings and engravings, though these particular drawings do not come from any surviving engravings or woodcuts. The square sheet looks as though it might have been drawn from life in the looser and freer manner that the Master used when inventing compositions.

The Schongauer monogram on the triangular sheet was probably added by the ancient Strassburg collector Sebastian Bühler, who classified his extensive collection of early German drawings by marking them with the monograms of Dürer, Schongauer and Baldung. He divided our Master among all three, depending on whether our artist had copied Schongauer and his contemporaries, or was being more modern. Our master may indeed have taught Baldung, for the Veste Coburg has a curious *Crucifixion* in which the Christ on the Cross is drawn by the Master of the Drapery Studies while the attendant Mary and John are in Baldung's early style.

Both of these drawings came to the Prado in 1867 with the huge collection of Valentín Carderera, who also owned wonderful Goya sketches. The triangular drawing is watermarked with Briquet 5645, which occurs on documents at Nancy, Mirecourt and Bar-le-Duc in 1479-1480.



Fig. 4. *The Queen of Sheba* (woodcut in the *Nuremberg Chronicle*, 1493)



Fig. 5. *The Queen of Sheba* (drawings for the *Nuremberg Chronicle*, verso)  
Madrid, Biblioteca Nacional

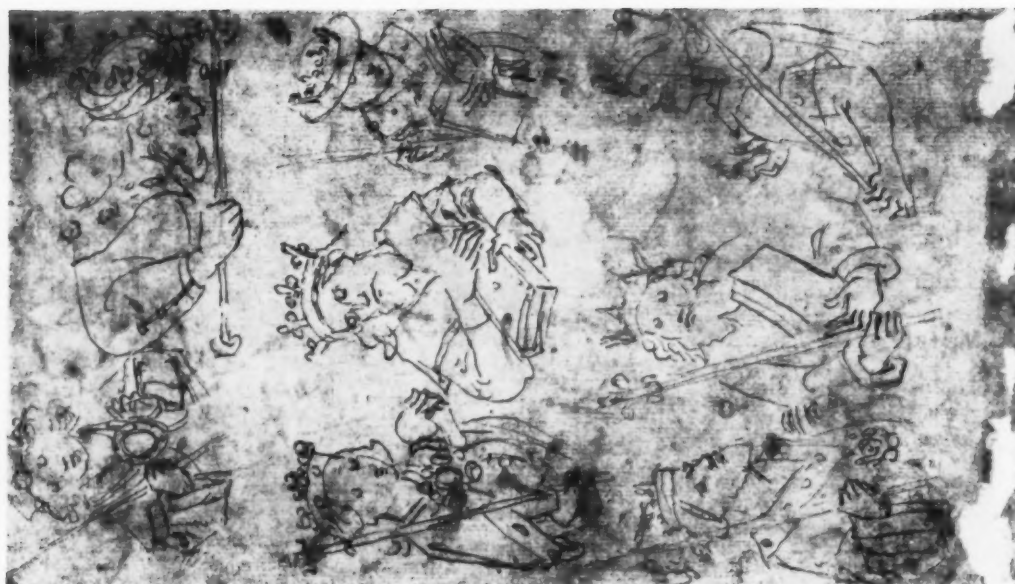


Fig. 6. Drawings for the Nuremberg Chronicle (verso)  
Madrid, Biblioteca Nacional



Fig. 7. Woodcuts in the Nuremberg Chronicle, 1493

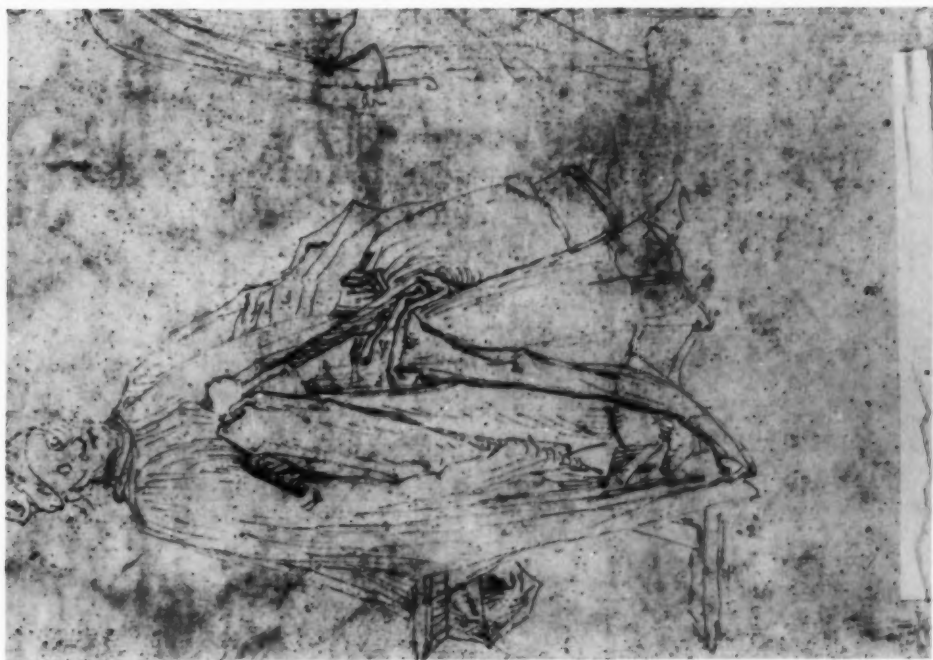


Fig. 8. MASTER OF THE DRAPERY STUDIES, *Study (verso)*  
Madrid, Biblioteca Nacional

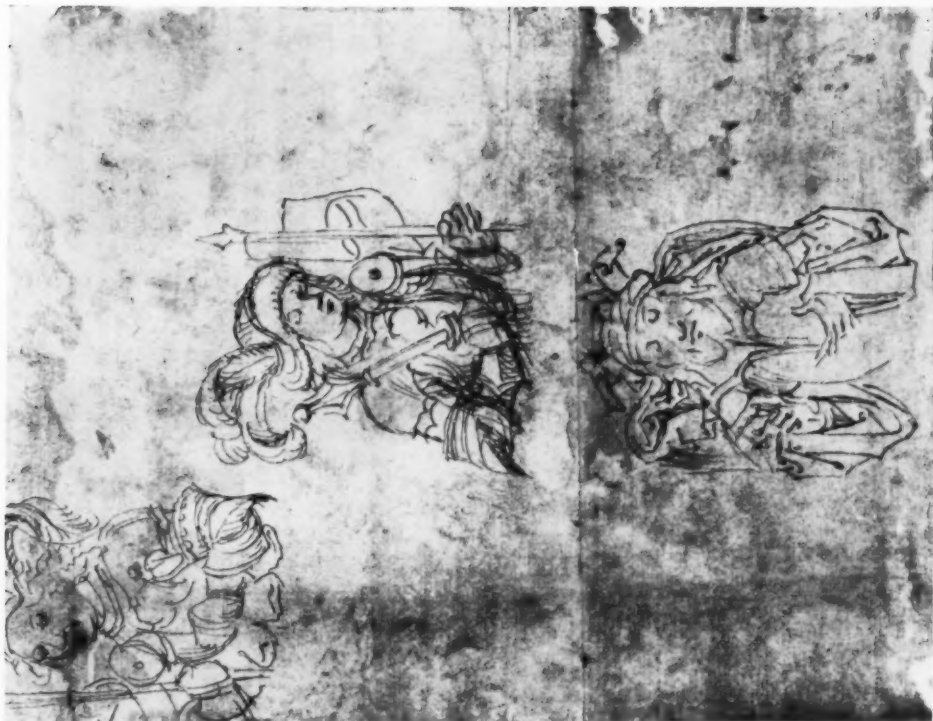


Fig. 9. *Drawings for the Nuremberg Chronicle (recto)*  
Madrid, Biblioteca Nacional



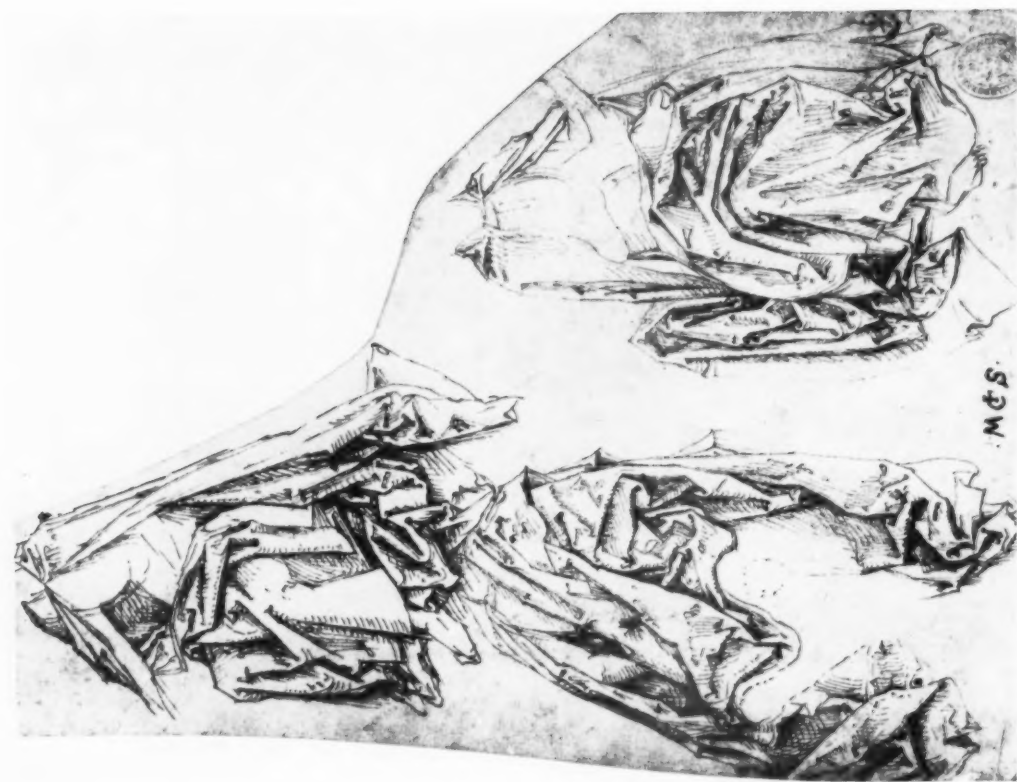


Fig. 10. MASTER OF THE DRAPERY STUDIES, Sheet of Studies (recto)  
Madrid, Biblioteca Nacional

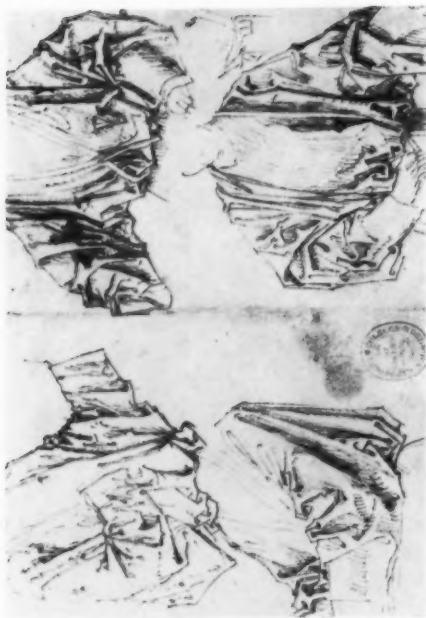


Fig. 11. MASTER OF THE DRAPERY STUDIES, Sheet  
of Studies (recto)  
Madrid, Biblioteca Nacional



Fig. 12. MASTER OF THE DRAPERY STUDIES, Study (verso)  
Madrid, Biblioteca Nacional

# ARCHIVES OF AMERICAN ART

REPORT OF ACQUISITIONS JANUARY—MARCH, 1960

## MANUSCRIPT LETTERS AND ORIGINAL MATERIAL

Al Capp. 15 original cartoons from his *Bald Iggle* series. Gift of Mr. Capp.

Dorothea A. Dreier. Correspondence, family and business records 1849-1918. 4 feet.

Gift of Mrs. Peter Voorhees, niece of Miss Dreier.

Edward Gay papers. Correspondence received 1850-1921, a sketchbook and drawings, biographical material and clippings, including articles written by his wife Martha Fearey Gay. 1 box. Gift of Mrs. Dorothy Gay Gordon, daughter of the artist.

New Orleans. Scrapbook of clippings dealing with art auctions in New Orleans, 1840's to 1890's. Gift of W. E. Groves.

Pitts family documents from the 17th to the 19th century. Deeds, inventories, genealogies and other material relating to the forebears of S. Lendall Pitts, 1875-1938, from their arrival in New England in the late 17th century. 2 feet. Gift of Edward C. Parker, nephew of Mrs. Arthur Parker (Helen Pitts).

Constance Richardson. Correspondence, largely with the Macbeth Gallery, and material relating to her work. 1940 to date. 1 foot. Gift of Mrs. Richardson.

James N. Rosenberg. Oil painting. Correspondence, his publications and material from his files. 1917 to date. 2 feet. Gift of Mr. Rosenberg.

20 drawings and sketches by 19th century American artists, including Jasper F. Cropsey, Henry Inman, F. O. C. Darley. Gift of John Davis Hatch.

## OTHER GIFTS OF MATERIAL RECEIVED FROM THE FOLLOWING DONORS:

Mrs. John Kenneth Byard, Warder H. Cadbury, Miss Bartlett Cowdrey, Ferdinand H. Davis, Henry A. Jaffe, William Kienbusch, Miss Marian King, Mrs. Miriam L. Lesley, Howard Lipman, Miss Helen G. McCormack, Paul Mills, John D. Morse, Joe L. Norris, St. Louis Artists Guild, Gerard Stern, Miss Naomi Street, Mrs. Eva Thoby-Marcelin, Miss Dorothy L. Tyler, Paul Vanderbilt, Mrs. Frances Bagley Wallace, Kelly Williams.

## TAPE RECORDINGS RECEIVED

Mrs. Edith Gregor Halpert speaking on the American National Exhibition in Moscow, 1959.

## ANNOUNCEMENT OF GRADUATE THESES IN PROCESS

William Bristow (MFA), *The Recognition of Art: Emotive Reality and Manifest Process as Means of Recognition*. University of Florida.

Charles Frank Charles, *The Organic Structure Inherent in Design Elements and the Consequent Nature-Symbol Which has Developed in Abstract Art*. Louisiana State University.

Harold N. Cooledge, Jr., *Samuel Sloan—Philadelphia Architect*. Clemson College.

Ruth Y. Cox (MA), *Textiles Used in Philadelphia*. University of Delaware.

Henry H. Hawley (MA), *Charles Bushor: Furniture Maker of Philadelphia*. University of Delaware.

Robert E. Hendrick (MA), *The Gaines Family of Ipswich and Portsmouth*. University of Delaware.

John C. Milley (MA), *Jacob Eichholtz, Pennsylvania Portraitist*. University of Delaware.

Sarah Jane Moser (Mrs. William O.) (MA), *Small Aspects of Nature*. Woman's College of the University of North Carolina.

William J. Murtagh, *Eighteenth Century Buildings of Bethlehem, Pennsylvania*. University of Pennsylvania.

Anne K. Salley (MA), *An Investigation of Some Refined Aspects of Tension in Painting*. Woman's College of the University of North Carolina.

Stuart B. Smith (MA), *The Walnut Street Theatre, 1809-1834*. University of Delaware.

## ADAM AND EVE IN AMERICA

By KENDALL B. TAFT

RECENT historians of American painting, understandably, have stressed the development of native traditions and the achievements of native artists. These historians, to be sure, have recognized the importance of European influence in shaping the American traditions. But it is also true that for a variety of reasons they have given relatively little systematic attention to the aspect of European influence that the present study exemplifies: the fairly steady importation of European paintings for exhibition in this country and the popular, as well as the critical and artistic, response to such exhibitions.

In the earliest decades of the nineteenth century European paintings were of course to be seen in such private collections as those of Philip Hone and Henry Brevoort in New York City, Nicholas Biddle in Philadelphia, and Thomas Handasyd Perkins in Boston. For some years very shortly after 1800, Adolph Ulrich Wertmüller's *Danaë*, publicly displayed first in Philadelphia and later in New York, attracted a good deal of attention, to put it mildly. With the rise of the art academies—the American Academy of the Fine Arts in New York, the Pennsylvania Academy of the Fine Arts, the South Carolina Academy of Fine Arts, the Boston Athenaeum—and the Peale museums in Philadelphia, Baltimore and New York, European paintings and statuary casts were exhibited with some regularity, often in close proximity to the products of native artists. The art dealers, too, displayed, and sometimes sold, “European masterpieces”—some of which proved to be genuine.

Among the European pictures brought to this country for exhibition purposes, and, it was hoped, financial profit, were two paintings by a now forgotten French artist. These paintings, the American history of which I propose to examine in some detail, were exhibited in many of the principal cities of the United States and were closely viewed by literally thousands of Americans from all walks of life.

Advertised wherever they were shown as the “Two Grand Moral Paintings,” these huge canvases (10½ × 12½ feet each, in their massive frames) portrayed a subject that was bound to appeal to many Americans in the early part of the

past century. For the titles of the paintings were nothing less than *The Temptation of Adam and Eve* and *The Expulsion from Paradise*. To the natural attractiveness of the Biblical theme (or, more specifically, the Adamic or Garden of Eden theme) was added a shrewd promotion campaign that virtually assured the success of the prolonged exhibition tour.

The paintings were the work of Claude Marie Dubufe (1790–1864), creator of other religious and historical pieces but best known, in his season of fame, as a portraitist. According to the American promoter, the Adam and Eve pictures had been executed in 1828 for Charles X of France who, it was said, had paid the artist \$7,500 for the pair. During the troubled times that led to the French “bloodless Revolution” of 1830 and the abdication of Charles, the paintings had reverted to the artist—if, indeed, they had ever been delivered to his royal patron. Living in London from 1828 to 1831, Dubufe exhibited *The Expulsion from Paradise* at the Royal Academy in 1829 and at the British Institution in 1830.

In 1832, two British art dealers, the Brette brothers, brought the Adam and Eve pictures to the United States. Here they engaged the services of a New York business man named James Creighton as promoter and manager of the American tour. Creighton, as “agent for the proprietors,” seems to have been primarily responsible for the repeated success of the exhibit as it moved from city to city.

The first American showing of the paintings was at the Athenaeum Gallery in Boston on October 24, 1832. Single admissions to the exhibit cost twenty-five cents, but a season ticket (presumably entitling the bearer to return as often as he wanted to) could be had for fifty cents. Descriptive catalogues—made up mainly of quotations from *Paradise Lost* and the book of Genesis—were available for 12½ cents each.

It is possible that the Boston showing was merely a trial run, for after a month the pictures were taken to New York where, on New Year’s Day, 1833, they went on display at the American Academy of the Fine Arts in Barclay Street. Competing with a current exhibition of “Paintings by the Great Masters” (also imported from Europe by the Brettes) in another room of the Academy building, the Dubufe pictures more than held their own. They soon began to attract large enough crowds that William Dunlap, who knew Creighton and was himself an artist, could record in his *Diary* that the daily receipts from the exhibit were often \$100—with a single admission charge of twenty-five cents, as it had been in Boston. Dunlap, incidentally, went to see



the paintings and thought them "very beautiful." In New York, unlike Boston, the exhibition continued after dark, and the pictures were advertised as being "brilliantly illuminated in the evening."

Although announced to close on February 23, the New York exhibit was continued for another week, to March 2. After a brief interval, the pictures were again opened to the public "in response to popular demand"—which in this instance seems to have been genuine. The pictures were now, on March 11, moved to a larger room at the American Academy and the showing continued without further interruption until April 30. When the New York exhibit ended after its four-month run, Creighton let it be known that nearly twenty-five thousand visitors had viewed the paintings.

While the pictures were on display, the New York dailies printed friendly, even enthusiastic, notices. The *New York American*, for example, referred to them editorially as "these beautiful pictures, presenting so forcibly the delights of innocence, and the terrors and remorse of disobedience," and advised all who had not yet seen them to be sure to do so. The *Morning Courier and New-York Enquirer*, on various occasions, also spoke in admiring terms, not hesitating to use such adjectives as "inimitable," "splendid," "superb," and "magnificent."

A somewhat more restrained judgment was expressed by a writer for Bryant's *Evening Post*:

The pictures . . . are fine specimens of the French school of painting; the drawing is accurate, the finish high, and the relief remarkably strong; tho' the figures, particularly in the Expulsion, have too much the appearance of statues, from the hardness resulting from the French style of coloring and finishing. They are, however, very striking pictures. The conception is poetical; and by the artful and ingenious contrast in which the author has placed the condition of the original pair, before and after their removal from Paradise, the effect is greatly increased.

The columns of the weekly *New-York Mirror*, current arbiter of taste and fashion, presented sharply divergent opinions. The writer of a long article in the issue for March 30, 1833, began by saying:

Two paintings, by Dubufe, acknowledged to be exceedingly favorable specimens of the French school, have been, for some time, objects of fashionable attention. . . . They are two in number; the one representing the temptation of Adam and Eve, the other their expulsion from Paradise. They are both vivid and beautiful, full of expression, grace, and lively nature; and

afford a contrast impressive and dreadful. Throngs of visitors have crowded to examine them, with lavish expressions of surprise and delight. . . . As specimens of art, we have no comment to render on them but praise—warm praise. They are well calculated to obtain what they have received, universal patronage.

The same writer thought, however, that the “conception” of the artist was lacking in ideality: Adam is “French and fashionable”; Eve is “sweet, beautiful, fond, girlish and innocent; but she is not Eve.” In short, excellent as they are, the paintings, unlike Milton’s poetic depiction of the primal pair, lack “*moral force, simplicity and grandeur.*”

The reservations of this critic were balanced by his admiration for the technical skill and “glowing imagination” of the artist. Quite different were the reactions of one who signed himself “True Modesty.” Writing in the *Mirror* for June 1—after the exhibit had closed—this self-appointed defender of private virtue and public morality rumbled that *he* would not yield to any pressures that might keep him from saying that “indecent, beautiful though it be, is indecent still.” Now that the Dubufe paintings had been removed (forever, he trusted) from New York, he could “speak fully and freely on their character and tendency.” The pictures, he thought, were “splendid in licentiousness,” which aggravated “the offence against public morals by attempting to make voluptuousness ‘lord of the ascendant’ in the realm of fashion, and a welcome companion in the circles of taste.” Those who had defended such a portrayal of nudity as being artistically necessary—if the paintings were to be “lifelike”—were really defending lewdness, for, he implied, it was the nakedness of the subjects that attracted attention, not their artistic merit. Suppose, he ironically supposed, “a saloon could be found large enough to exhibit *two thousand* pictures of entirely naked men and women (no matter whether ancient or modern personages), would all our ladies go to see them, with or without gentlemen? Or would this be rather *too much* of this one, this innocent, this lovely, this modest, this good thing?”

As succeeding issues of the *Mirror* reveal, some readers applauded the sentiments of “True Modesty,” while others deplored them. There can be little doubt, however, that his views were shared by a considerable number of his fellow Americans in New York and in the other cities where the pictures were shown.

From New York the paintings were taken to Philadelphia. Here they were displayed at the Masonic Hall from May 15 until July 4, 1833, and then, as in

New York, the exhibit was closed briefly, only to reopen from July 8 to 16. It is a bit startling to learn (from the advertisements) that during the latter part of the Philadelphia run the exhibition opened at five in the morning, "for the convenience of early visitors." In Philadelphia, too, Creighton used a promotion device that he had tried out in New York and was to utilize in other cities later on. He had announced in New York that for one day, at least, the receipts from the exhibit were to be contributed to the Institution for the Instruction of the Deaf and Dumb. In the City of Brotherly Love it was advertised that the receipts for July 15 and 16 would be devoted to the cause of "Moravian Missions in Heathen Africa." At the same time, it was made known that "the coloured population are invited to attend the Exhibition."

When the Philadelphia exhibition closed, the paintings seem to have gone into storage for a while. But before the end of the year they were being shown at the Assembly Rooms in Baltimore. By this time, Creighton was advertising that "Adam and Eve" had been seen—in Boston, New York and Philadelphia—by 75,000 persons. Gifted press agent that he was, he very probably padded his figures, though the chances are that his estimate was not grossly exaggerated.

While the paintings were in Baltimore—from December 9, 1833, until early in January, 1834—they were copied by the Maryland artist John Beale Bordley. In the spring of 1834 the Bordley copies were exhibited at the Baltimore Museum, and thereafter, until at least 1840, in other American cities including Chicago. Copies of the paintings, reputedly by "a Philadelphia artist," were shown in Charleston in December, 1838, but it is possible that these were also the Bordley copies. Much more certainly, an identifiable Philadelphia artist, Bass Otis, sometime in 1834 produced three paintings on the Garden of Eden theme and promptly exhibited them in Philadelphia and New York.

From Baltimore, Creighton took the Dubufe paintings to Charleston, where they were exhibited at the Academy of Fine Arts from January 27 until March 5, 1834. A contributor to the *Charleston Courier* declared that in his opinion the effect of the paintings was "decidedly moral," and went on to say: "Contrary to our first impression, now removed by actual experience, we do not hesitate to express the opinion that these great paintings, may be viewed with profit, and at no sacrifice of delicacy by the fair, especially under sanction of connubial, parental, or fraternal attendance."

The properly attended fair citizens of Augusta and Savannah were next (March 14–22 and March 29–April 9, respectively) given an opportunity to

profit from viewing *The Temptation* and *The Expulsion*. In Augusta the semi-weekly *Chronicle* editorialized:

The two splendid paintings of *Adam and Eve*, now exhibiting at the Masonic Hall, attract, continually, large crowds of visitors, and elicit from them generally the highest encomiums, and expressions of wonder and admiration. They are really very beautiful and impressive, and, highly as our imagination had been excited by the accounts which preceded them, more than realized our most sanguine anticipations.

Not to be outdone, a contributor to the *Georgia Constitutionalist* exclaimed:

These paintings are characterized by a grand and chaste simplicity, nor is there aught to offend the most delicate feeling. They are depicted with the genius of the immortal bard—you forget colours and canvass, and the mind dwells with participating sorrow in the miseries of our first parents.

When the exhibit opened in Savannah, the editor of the *Georgian* assured his readers that a "glance" at the pictures had been enough to confirm all his anticipations, and, a few days later, he was moved to remind his townsmen that the exhibition of "these splendid specimens of the Arts will be closed this evening. Who will deny themselves an opportunity, never perhaps to be again offered, of viewing their chaste and exquisite beauties?"

As he prepared to leave Savannah, Creighton published a note of thanks to the more than twenty-one hundred "Ladies and Gentlemen" who in a period of ten days had visited the Exchange to see the pictures. Then, with other crowded halls in prospect, he turned northward again. He took his treasures back to Baltimore for a brief second exhibit (May 13-27), during which time the Bordley copies were also on display in the same city. Creighton next moved on, once more, to Boston, where the paintings were shown at Harding's Gallery from August 9 until October 18.

Early in 1835, after a long sea voyage, the pictures—and their manager—arrived in New Orleans. Here, publicized in both English and French, the canvases were shown from January 6 until April 10. And here Creighton advertised that the paintings had now been exhibited "to the universal admiration of 120,000 visitors." A quarter of a century later a New York journalist asserted that the receipts from the New Orleans exhibit alone (where the single admission charge was fifty cents) came to \$38,000; but this figure seems more wildly inflated than any of Creighton's optimistic claims. Three facts



Fig. 1. *The Temptation of Adam and Eve*. Engraved 1860 by Henry Thomas Ryall after original painting by Claude Marie Dubufe



Fig. 2. *The Expulsion from Paradise*. Engraved 1860 by Henry Thomas Ryall after original painting by Claude Marie Dubufe



**NOW EXHIBITING**  
AT MR. STEVENSON'S LARGE ROOM,  
CAMP STREET.

(OPPOSITE THE AMERICAN THEATRE )

THE TWO GRAND MORAL PICTURES,  
THE TEMPTATION OF



AND THE  
EXPULSION FROM PARADISE.  
PAINTED BY DUBUFE.

SIZE OF EACH PICTURE—10 FEET 6, BY 12 FEET 6

**THESE** splendid works of Art, painted for Charles X. and exhibited at Somerset House, London, and in the United States, to the universal admiration of 120,000 visitors.—Perfectly chaste and pure in feeling, they unite the sublime and poetic beauty of Milton to the charm and power of truth—such as cannot fail to make a lasting impression on the mind of every beholder.

Admittance, 50 Cents.—Open every evening, Sunday excepted, from 6 until 10 o'clock, and brilliantly illuminated.

Jan 6—2 months

Fig. 4. Advertisement of the exhibition of the Dubufe Adam and Eve paintings in *The Bee*, New Orleans, Jan. 6, 1835



Fig. 3. Cover of the "Descriptive Catalogue" for the exhibition of the Dubufe Adam and Eve paintings at the Athenaeum Gallery, Boston, Oct. 1832

nevertheless remain clear: the Dubufe paintings were seen by a great many thousand Americans; the far-ranging exhibition tour was extremely profitable; and the pictures provoked a lively response from American artists and critics.

Prompted, apparently, by the success of the "Grand Moral Paintings," a showing of four other Dubufe works was held at the Masonic Hall in Philadelphia for five months in 1838: *Don Juan and Haidée Surprised by Lambro*; *Saint John in the Desert*; *The Princess of Capua*; and *The Circassian Slave*. Exhibited along with them for good measure was an historical painting by P. F. E. Giraud, *The Revolt in Paris, A.D. 1358*. It may be noted here, too, that many years later a gigantic canvas, *The Prodigal Son*, by C. M. Dubufe's son Édouard (1820-1883), was extensively shown throughout the United States and in 1893 was given wall space at the Columbian Exposition in Chicago.

Sometime after the close of the New Orleans exhibition the Adam and Eve paintings were destroyed by fire—possibly in a New York City warehouse during the great conflagration of December 16, 1835. As we have seen, copies of and derivations from the Dubufe originals continued to be shown in America for several years. In 1857, the aging Dubufe "re-created" the paintings, and in 1860 these new originals were, in their turn, brought to the United States for exhibition.

Although shown widely in 1860-1861, on the verge of the Civil War, they did not stir up the excitement created by the 1828 pictures a generation before, and eventually they—as well as the various American copies—disappeared from public view. Fortunately for the historical record, Dubufe's 1857 paintings were engraved in 1860 by the English illustrator Henry Thomas Ryall. Surviving prints of these engravings give us at least some idea of the pictures that excited the American imagination a hundred and twenty-five years ago.

## CHANDLER RATHFON POST, 1881-1959

CHANDLER RATHFON POST was born in Detroit, Michigan, December 14, 1881 and died in Cambridge, Massachusetts, November 2, 1959. These are the prosaic parentheses of dates and places which bracket one of the most distinguished careers in the recent history of American scholarship in the Fine Arts.

Chandler Post was a twentieth century example of the universal man. His achievement in a variety of fields we shall not see equaled again in a world dedicated to ever-narrowing specialization. He was graduated in 1904 from Harvard with highest honors in Classics and took his doctorate in Romance Languages. Between 1905 and 1909 he was a teacher of English, French and Italian at Harvard, and in the latter year he presented with Arthur Pope the first specialized course in Italian art. His teaching of Greek began in 1910, and for the next forty years he gave a series of courses in the Departments of Classics and Fine Arts that were legendary as models of the factual and yet stimulating technique which he developed. Mr. Post provided his pupils with a strong foundation for appreciation, for conscientious research, and for creative scholarship. He produced a generation of scholars who, on the basis of his teaching, have grown with the times to develop independent careers and contributions. Like the great Jakob Burckhardt he provided scaffolds for his students to build upon. Mr. Post's earliest work devoted to the Fine Arts was *A History of Sculpture*, published in 1924 in collaboration with George Chase. This was followed in 1927 by a work in two volumes, *A History of European and American Sculpture*, which still stands as the one general authoritative text on the plastic arts from the Early Christian period to modern times.

It was in the twenties that he began what was to be his *magnum opus*, *The History of Spanish Painting*, a work which at his death had reached twelve volumes, covering the development of painting in Spain from the Romanesque Period to the Sixteenth Century. The scope of this work, at once a *critique* and a *catalogue raisonné* of every known Spanish painting, was so great that no man in a single lifetime could hope to complete it. It stands as his monument. The pages of this enormous, recondite compendium are filled with the humor and baroque turn of phrase that enlivened his lectures. One feels that he had no pretensions about the glamor of this work: it was, like the method of his factual teaching, to be as complete and accurate a record of the material as his great erudition could provide, a source that others could use for their own interpretation of the subject. These volumes won for Mr. Post the universal respect of his colleagues. In 1952 he received the degree of Doctor of Humane Letters from the University of Michigan. In Spain he had been elected to membership in some eight learned societies and academies and received as a final tribute the posthumous award of the *Encomienda de Isabel la Católica*.

Throughout his life Mr. Post kept the art of enjoying and learning simultaneously

and without conflict. He well exemplified the great scholar's pursuit of principle into detail; he never forewent the one for the other, but spent his infinitely interested and responsive life holding both together. To his great learning were joined a truly benign and generous nature and a sense of humanity worthy of one of the really great students of the Renaissance.

BENJAMIN ROWLAND, JR.  
*Harvard University*

# ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JANUARY — MARCH, 1960

## ANCIENT ART

\* Indicates object is illustrated

### GREEK

\**Black-Figured Amphora*. Attic (Antimenes Painter), ca. 520 B.C. Pottery, H.  $16\frac{1}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

*Black-Figured Cup with Lotus Frieze*. Attic(?), ca. 530 B.C. Terracotta. Mills College Art Gallery.

*Black-Figured Kylix with offset lip* (Little Master Cup). Attic, mid-6th century B.C. Pottery, Diam.  $5\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Richmond.

\**Black-Figured Panel Amphora*. Attic, mid-6th century B.C. Pottery, H.  $15\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Richmond.

\**Red-Figured Kylix*. Ca. 500 B.C. Terracotta, H. 5"; Diam.  $12\frac{7}{8}$ ". Seattle Art Museum.

\**Red-Figured Kylix*. Attic, third quarter 5th century B.C. Pottery, Diam.  $9\frac{1}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

\**Stemmed Goblet*. Mycenaean, 13th century B.C. Pottery, H.  $6\frac{7}{8}$ ". The Virginia Museum of Fine Arts, Richmond.

### ROMAN

*Mold for a Cup*. Arretium, 10 B.C. — 10 A.D. Earthenware, H.  $3\frac{3}{4}$ "; Diam. 7". Seattle Art Museum.

## PRIMITIVE ART

### MEXICAN

*Figure*. Pre-Columbian, 500-900 A.D. Ceramic, H.  $8\frac{7}{8}$ "; W.  $6\frac{3}{4}$ "; Diam. 5". Akron Art Institute.

## MEDIEVAL ART

### PAINTING

#### FRENCH

Master of the Hours of Maréchal de Boucicaut, eleven miniature illustrations for St. Augustine's *La Cité de Dieu*. Transl. by Raoul de Praelles. Ca.

1410. Tempera and gold leaf on vellum. Walters Art Gallery, Baltimore.

#### ITALIAN

Master of Osservanza, *The Resurrection* (predella panel). 2nd quarter 15th century. H.  $14\frac{1}{4}$ "; W. 18". The Detroit Institute of Arts.

## SCULPTURE

#### ENGLISH

\**Betrayal of Christ*. 15th century. Alabaster, H.  $16\frac{1}{8}$ ". Seattle Art Museum.

#### GERMAN

\**Pietà*. Probably Bohemian, Ca. 1420. Polychromed wood, H. 92 cm.; W. 72 cm. Busch-Reisinger Museum, Harvard University.

*Wise Virgin*. Rhenish, 14th century. Polychromed wood, H.  $9\frac{3}{8}$ ". M. H. De Young Memorial Museum, San Francisco.

#### SPANISH

\**Head of Christ*. 13th century. Polychromed wood, H. 0.39 m. The Art Museum, Princeton University.

## DECORATIVE ARTS

### METAL

*Chalice*. German, 14th century. Silver gilt, H.  $5\frac{5}{8}$ "; Diam.  $4\frac{1}{8}$ ". M. H. De Young Memorial Museum, San Francisco.

*Crozier*. French (Limoges), mid-13th century. Copper gilt and champlevé enamel, H.  $12\frac{7}{16}$ ". The Detroit Institute of Arts.

*Pendant (of Sharpshooter Guild)*. German, ca. 1500. Silver gilt, L. 8"; W. 3". M. H. De Young Memorial Museum, San Francisco.

\**St. Gregory the Theologian*. Byzantine, 12th century. Cloisonné enamel on gold, of Georgian origin, Diam. 14 cm. Walters Art Gallery, Baltimore.

### TEXTILES

\**Part of Orphrey*. Flemish, 15th century. H. (max.)





TOP: 1. *Black-Figured Panel Amphora*. Attic, mid-6th century B.C. The Virginia Museum of Fine Arts, Richmond. 2. *Stemmed Goblet*. Mycenaean, 13th century B.C. The Virginia Museum of Fine Arts, Richmond. 3. *Black-Figured Amphora*. Attic (Antimenes Painter), ca. 520 B.C. The Virginia Museum of Fine Arts, Richmond.

CENTER: 1 and 2. *Red-Figured Kylix*. Attic, third quarter 5th century B.C. The Virginia Museum of Fine Arts, Richmond.

BOTTOM: 1 and 2. *Red-Figured Kylix*. Greek, ca. 500 B.C. Seattle Art Museum.



TOP: 1. *Marriage Plate*, Silesia, 1550. The Museum of Fine Arts, Boston. 2. *Madonna and Child*, Flemish, 17th century. The Baltimore Museum of Art. 3. *Mercury*, Italian, 16th century. The National Gallery of Art, Washington, D.C.

CENTER: 1. *Betrayal of Christ*, English, 15th century. Seattle Art Museum. 2. *St. Gregory the Theologian*, Byzantine, 12th century. The Walters Art Gallery, Baltimore. 3. *Head of Christ*, Spanish, 13th century. The Art Museum, Princeton University.

BOTTOM: 1. TILMANN RIEMENSCHNEIDER, *Pietà*, The Museum of Art, Rhode Island School of Design, Providence. 2. *Pietà*, South German, ca. 1420. Busch-Reisinger Museum, Harvard University. 3. *Part of Orphrey*, Flemish, 15th century. The Detroit Institute of Arts.

10"; W. (max.) 8 $\frac{3}{4}$ ". Embroidered quatrefoil, two saints on gold ground. The Detroit Institute of Arts.

## SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

### PAINTING

#### AMERICAN

- Anonymous, *Jonathon Benham*. Ca. 1710. H. 51"; W. 40 $\frac{1}{4}$ ". The National Gallery of Art, Washington, D.C.
- \*Anonymous, *Patience and Joseph Rathborne*. Ca. 1810. H. 30"; W. 25". Albany Institute of History and Art.
- \*Bierstadt, Albert, *The Buffalo Trail: The Impending Storm*. 1869. H. 29 $\frac{1}{2}$ "; W. 49 $\frac{1}{2}$ ". The Corcoran Gallery of Art, Washington, D.C.
- Blakelock, Ralph Albert, *Moonlight*. H. 23 $\frac{1}{2}$ "; W. 27 $\frac{3}{4}$ ". The North Carolina Museum of Art, Raleigh.
- \*Cooper, Cornelius V., *Portrait of Mr. Sloughy, Innkeeper*. Oil on board, H. 30"; W. 23 $\frac{1}{4}$ ". Seattle Art Museum.
- \*Eichholtz, Jacob, *Elizabeth and Mary Ragan*. H. 59"; W. 43". The National Gallery of Art, Washington, D.C.
- Francis, John F., *Still-Life*. 1850. H. 20 $\frac{1}{4}$ "; W. 24 $\frac{1}{4}$ ". University of Nebraska Art Galleries.
- \*Homer, Winslow, *Woman and Elephant*. Ca. 1875. Watercolor, H. 11 $\frac{3}{4}$ "; W. 8 $\frac{3}{4}$ ". (sight). Albright Art Gallery, Buffalo.
- Huntington, Daniel, *Justice and Peace*. H. 80"; W. 64". The Detroit Institute of Arts.
- \*Johnson, Eastman, *Portrait of Worthington Whittredge*. The Detroit Institute of Arts.
- \*Johnston, Joshua, *The Westwood Children*. H. 41 $\frac{1}{8}$ "; W. 46". The National Gallery of Art, Washington, D.C.
- \*Miller, Alfred Jacob, *Election Scene, Catonsville, Baltimore County*. Ca. 1869. Oil on panel, H. 11 $\frac{1}{4}$ "; W. 15 $\frac{1}{2}$ ". The Corcoran Gallery of Art, Washington, D.C.
- \*Morse, Samuel F. B., *Dr. Thomas Fuller; Mrs. Mary Fuller*. 1829. H. 29 $\frac{1}{2}$ "; W. 24 $\frac{1}{2}$ " ea. The Museum of Fine Arts, Boston.
- Newman, Robert L., *Wood and Figures*. H. 13 $\frac{3}{4}$ "; W. 16 $\frac{1}{8}$ ". University of Nebraska Art Galleries.
- \*Pine, Robert Edge, *Mrs. William Patterson and Her Daughter Elizabeth (Mme. Jérôme Bonaparte)*. Ca. 1785-1786. H. 35"; W. 28". Maryland Historical Society, Baltimore.
- Sully, Thomas, *William Patterson of Baltimore*. 1821. H. 30"; W. 25". Maryland Historical Society, Baltimore.

\*West, Benjamin, *Oliver Cromwell Dissolving the Long Parliament*. 1782. H. 60"; W. 84". Montclair Art Museum.

\*West, Benjamin, *The Battle of La Hogue*. H. 60 $\frac{1}{8}$ "; W. 84 $\frac{1}{8}$ ". The National Gallery of Art, Washington, D.C.

West, William Edward, *Edward Patterson of Baltimore*. Ca. 1830. H. 30"; W. 24 $\frac{1}{2}$ ". Mrs. Charles Cooke Turner (Margaret Patterson). Ca. 1840. H. 30"; W. 25". General Samuel Smith. Ca. 1840. H. 29"; W. 24". Maryland Historical Society, Baltimore.

\*Wollaston, John, *Portrait of a Mother and Two Daughters*. Ca. 1755. H. 49 $\frac{1}{2}$ "; W. 42". Montclair Art Museum.

Wood, Joseph, *Portrait (Tobias Lear?)*. Oil on panel, H. 12 $\frac{1}{2}$ "; W. 15 $\frac{1}{2}$ " (sight). The Detroit Institute of Arts.

#### AUSTRIAN

Thoren, Otto von, *Cows in a Landscape*. H. 29"; W. 20". Akron Art Institute.

#### DUTCH

\*Claesz, Pieter, *A Table Still-Life*. Oil on panel, H. 19"; W. 26 $\frac{1}{2}$ ". Lyman Allyn Museum, New London.

\*Jongkind, Johan Barthold, *Landscape*. Watercolor, H. 8 $\frac{1}{2}$ "; W. 13 $\frac{3}{8}$ ". City Art Museum of St. Louis.

\*Goyen, Jan van, *View of Emmerich Across the Rhine*. 1645. H. 26"; W. 37 $\frac{1}{2}$ ". The Cleveland Museum of Art.

\*Lastman, Pieter, *King David Handing the Letter to Uriah*. H. 19 $\frac{3}{4}$ "; W. 23 $\frac{1}{2}$ " (sight). The Detroit Institute of Arts.

Vliet, Willem van, *Half-Figures of Two Peasants*. 1624. Panel, H. 20 $\frac{1}{8}$ "; W. 25 $\frac{1}{4}$ ". The Detroit Institute of Arts.

#### ENGLISH

\*Cozens, John Robert, *The Lake of Nemi*. Watercolor, H. 14 $\frac{1}{4}$ "; W. 20 $\frac{3}{8}$ ". The Art Gallery of Toronto.

Hilliard, Nicholas, *An Elizabethan Gallant*. 1576. Miniature watercolor on vellum, H. 1 $\frac{1}{16}$ "; W. 1 $\frac{1}{16}$ ". The Cleveland Museum of Art.

Kneller, Sir Godfrey, *Portrait of Margaret Sawyer, Countess of Pembroke*. H. 85"; W. 44 $\frac{1}{2}$ ". The Birmingham Museum of Art.

Raeburn, Henry, *Portrait of E. Finlay, Esq.* 1810. H. 36"; W. 30 $\frac{1}{2}$ ". The Birmingham Museum of Art.

Riley, John, *Portrait of a Gentleman*. H. 49"; W. 39 $\frac{1}{2}$ ". Santa Barbara Museum of Art.

Romney, George, *Portrait of William Braddyll*. H. 37"; W. 30". The Birmingham Museum of Art.

#### FLEMISH

\*Brueghel, Jan, *Peasants in a Landscape*. Oil on panel, H. 14 $\frac{1}{8}$ "; W. 22 $\frac{3}{8}$ ". The Minneapolis Institute of Arts.

Key, Willem, *Portrait of a Young Girl*. Oil on panel; H.  $31\frac{1}{4}$ " ; W.  $25\frac{1}{4}$ ". Worcester Art Museum.

#### FRENCH

Corot, Camille, *Lake and Trees*. H. 24"; W.  $19\frac{3}{4}$ ". Norfolk Museum of Arts and Sciences.

Courbet, Gustave, *Portrait of M. Usquin*. 1861. H.  $21\frac{3}{8}$ " ; W.  $16\frac{7}{8}$ ". Department of Fine Arts, Carnegie Institute, Pittsburgh.

\*Degas, Edgar, *Mlle Fiocre dans "Le Ballet de la Source"*. 1866-1868. H.  $31\frac{3}{4}$ " ; W. 25". Albright Art Gallery, Buffalo.

Guigou, Paul-Camille, *Landscape, Wheat Field*. 1860. H.  $25\frac{3}{8}$ " ; W.  $45\frac{3}{4}$ ". Seattle Art Museum.

Oudry, Jean-Baptiste, *Still-Life*. H.  $32\frac{3}{8}$ " ; W. 26". Worcester Art Museum.

Redon, Odilon, *Jacob Wrestling with the Angel*. H.  $56\frac{1}{2}$ " ; W.  $24\frac{3}{8}$ ". The Brooklyn Museum.

Rodin, Auguste, *Balzac*, Watercolor. H.  $7\frac{3}{4}$ " ; W.  $5\frac{1}{16}$ ". The Wadsworth Atheneum, Hartford.

#### GERMAN

Elsheimer, Adam, *Landscape*. Watercolor. H.  $3\frac{1}{2}$ " ; W.  $5\frac{9}{16}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

\*Muelich, Hans, *Portrait of a Man; Portrait of a Woman*. 1540. Oil on panel. H.  $29\frac{1}{2}$ " ; W.  $23\frac{3}{8}$ " ea. The Toledo Museum of Art.

Pencz, Georg, *Romulus and Remus*. 1546. Watercolor, Diam. 11". William Rockhill Nelson Gallery of Art, Kansas City.

#### ITALIAN

\*Anonymous, *Seleucus, Antiochus and Stratonice*. 17th century. H.  $47\frac{1}{2}$ " ; W. 66". The Art Gallery of Toronto.

\*Anonymous, *Still-Life, Peaches and Pears*. 17th century. H. 24"; W. 30". The Museum of Fine Arts, Boston.

Bison, Giuseppe Bernardino, *Design for Wall and Ceiling*. Watercolor. H.  $13\frac{3}{16}$ " ; W.  $10\frac{1}{8}$ " (sight). University of Michigan Museum of Art.

Canale, Antonio (Canaletto), *View of the Campo of San Giovanni and Paolo*. H. 28"; W.  $36\frac{1}{2}$ ". Santa Barbara Museum of Art.

\*Caravaggio (school of), *The Vision of St. Jerome*. H.  $28\frac{13}{16}$ " ; W.  $38\frac{3}{8}$ ". Worcester Art Museum.

Montemezzano, Francesco, *Family in Adoration of the Virgin*. Oil on copper. H. 8"; W.  $29\frac{1}{4}$ ". Lawrence Art Museum, Williams College.

\*Strozzi, Bernardo, *Charity*. H.  $48\frac{3}{8}$ " ; W.  $38\frac{1}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

\*Tiepolo, Giovanni Battista, *Triumph of Hercules*. Ca. 1760-1761. Sketch for ceiling fresco in the Canossa Palace, Verona, now destroyed. H.  $36\frac{1}{4}$ " ; W.  $27\frac{1}{2}$ ". The Currier Gallery of Art, Manchester.

Veronese, Paolo, *Venus and Jupiter*. H.  $10\frac{1}{2}$ " ; W.  $43\frac{1}{2}$ ". The Museum of Fine Arts, Boston.

#### SPANISH

Camilo, Francisco, *Mors Imperator*. 1651. H.  $38\frac{1}{2}$ " ; W. 27". The John and Mable Ringling Museum, Sarasota.

#### DRAWING

##### BELGIAN

Ensor, James, *Self-Portrait as St. Luke with the Virgin and Child*. Ca. 1892. Pencil. H.  $11\frac{1}{2}$ " ; W. 9". Department of Fine Arts, Carnegie Institute, Pittsburgh.

##### DUTCH

Potter, Paulus, *Cow and Steer; Side View of Steer; Cow Lying Down*. Pencil,  $4\frac{1}{8}$ "  $\times$   $12\frac{1}{2}$ " ;  $4\frac{1}{16}$ "  $\times$   $5\frac{1}{4}$ " ;  $4$ "  $\times$   $5\frac{3}{4}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

Rembrandt, *Road Along a Canal with Church in Distance*. Brush drawing. William Rockhill Nelson Gallery of Art, Kansas City.

##### ENGLISH

By, Colonel John, *Manuscript Plan of Rideau Canal with Locks*. 1827. The Royal Ontario Museum, Ottawa.

Cruikshank, Robert, *Covent Gardens*. Watercolor drawing. The Philadelphia Museum of Art.

##### FLEMISH

\*Brueghel, Jan, the Elder, *Landscape*. 1605. Pen and brown ink with brown and blue wash. H.  $7\frac{13}{16}$ " ; W.  $12\frac{3}{16}$ ". The Cleveland Museum of Art.

##### FRENCH

\*Gariot, Paul Cesare, *Portrait of Henry T. Tuckerman*. 1837. Pencil. H.  $10\frac{1}{4}$ " ; W.  $7\frac{3}{8}$ ". The Detroit Institute of Arts.

\*Géricault, Théodore, *General of the First Empire Giving his Cavalry the Order to Charge*. Watercolor over pencil and sanguine, buff preparation. H. 21"; W.  $17\frac{3}{4}$ ". The Art Institute of Chicago.

\*Puget, Pierre, *Homage to Louis XIV*. Pen and red chalk. H.  $10\frac{1}{8}$ " ; W.  $8\frac{1}{8}$ " (sight). University of Michigan Museum of Art.

\*Robert, Hubert, *Kitchen Interior in a Ruined Palace*. Ink and wash. H.  $7\frac{1}{4}$ " ; W.  $8\frac{3}{4}$ ". The Baltimore Museum of Art.

Rousseau, Théodore, *Country Road with Poplars*. Charcoal and gray wash on buff paper. H. 12"; W. 19" (sight). The Museum of Fine Arts, Boston.

##### GERMAN

Beham, Hans Sebald, *Status Pacis; Constantia Triumphans* (two drawings of seals). Pen, ink and wash. Diam.  $1\frac{5}{8}$ " ; Diam.  $1\frac{11}{16}$ ". William Rockhill Nelson Gallery of Art, Kansas City.



TOP: 1. HANS MUELICH, *Portrait of a Man*. The Toledo Museum of Art. 2. HANS MUELICH, *Portrait of a Woman*. The Toledo Museum of Art.

CENTER: BERNARDO STROZZI, *Charity*, The Virginia Museum of Fine Arts, Richmond.

BOTTOM: 1. *Seleucus, Antiochus and Stratonice*, Italian, 17th century. The Art Gallery of Toronto. 2. SCHOOL OF CARAVAGGIO, *The Vision of St. Jerome*. Worcester Art Museum.





TOP: 1. JAN BRUEGHEL THE ELDER, *Peasants in a Landscape*. The Minneapolis Institute of Arts. 2. JAN VAN GOYEN, *View of Emmerich from across the Rhine*. The Cleveland Museum of Art.

CENTER: PIETER LASTMAN, *King David Handing the Letter to Uriah*. The Detroit Institute of Arts.

BOTTOM: 1. *Still-Life, Peaches and Pears*. Italian, 17th century. The Museum of Fine Arts, Boston. 2. PIETER CLAESZ, *A Table Still-Life*. Lyman Allyn Museum, New London.

## ITALIAN

Anonymous, *Architectural Design*. Early 18th century. Pen and wash, H. 15 $\frac{3}{4}$ " W. 13 $\frac{1}{4}$ " (sight). University of Michigan Museum of Art.

## ENGRAVING

### FRENCH

Bellange, Jacques, *Two Beggars Fighting*. Etching, H. 12 $\frac{1}{2}$ " W. 8 $\frac{9}{16}$ ". The Cleveland Museum of Art.  
Degas, Edgar, *Self-Portrait*. Copper plate. Los Angeles County Museum.

## SCULPTURE

### AMERICAN

Dodge, Charles, Mrs. Charles Dodge. Wood. The Brooklyn Museum.

### AUSTRIAN

Lackner, Andreas (attri. to), *St. Anthony the Hermit*. Ca. 1520. H. 39". Akron Art Institute.

### FLEMISH

\*Anonymous, *Madonna and Child*. 17th century. Boxwood, H. 15 $\frac{7}{8}$ ". The Baltimore Museum of Art.

### GERMAN

\*Riemenschneider, Tilmann, *Pietà*. Ca. 1505-1510. Wood, H. 17 $\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

### ITALIAN

\*Anonymous, *Mercury*. 16th century. Bronze, 61 $\frac{1}{8}$ " x 25 $\frac{1}{4}$ " x 16". The National Gallery of Art, Washington, D.C.  
Vittoria, Alessandro (attri. to), *Jupiter*. Bronze, H. 11 $\frac{1}{4}$ ". The Detroit Institute of Arts.

## DECORATIVE ARTS

### CERAMICS

*Bowl*. Probably German and Chinese, ca. 1600. Wan Li export ware with Northern Renaissance silver mounts, H. 3 $\frac{3}{8}$ " Diam. 7 $\frac{3}{8}$ ". The Toledo Museum of Art.

\**Camel*. German, Meissen, ca. 1745. Model by J. F. Kaendler. Porcelain with enamel colors and gold, H. 9". The Toledo Museum of Art.

*Five Pieces from the Swan Service of Count Bruehl*. Ca. 1737-1740. Porcelain. Department of Fine Arts, Carnegie Institute, Pittsburgh.

*Jardinières* (pair) and *plates*. French faience, ca. 1755. The Royal Ontario Museum, Ottawa.

\**Marriage Plate*. Silesia, 1550. Hafner ware, glazed pottery, Diam. 15 $\frac{1}{2}$ ". The Museum of Fine Arts, Boston.

*Plate*. Italian (Bassano), 1st quarter 18th century. Majolica, Diam. 10 $\frac{1}{4}$ ". The Detroit Institute of Arts.

*Tureen and Cover*. Niederviller faience, ca. 1760. H. 7 $\frac{1}{4}$ " Diam. 12 $\frac{1}{2}$ ". Department of Fine Arts, Carnegie Institute, Pittsburgh.

*Twenty-three Figures*. Staffordshire, 18th and 19th centuries. The Detroit Institute of Arts.

### FURNITURE

\**Armchair*. American (Philadelphia), Queen Anne, 1730-1750. Walnut, H. 41"; W. at seat 24". The Museum of Fine Arts, Boston.

\**Mirrors* (pair). American (Philadelphia) Chippendale, ca. 1760 and 1770. Mahogany and gilt, double glass. The Philadelphia Museum of Art.

### GLASS

\**Chandelier*. English, ca. 1760. Cut glass, H. 4'7 $\frac{1}{2}$ " W. 3'. The Corning Museum of Glass.

\**Pitcher*. English, ca. 1680. Ravenscroft type, lead glass, H. 9 $\frac{3}{8}$ " W. 5". The Corning Museum of Glass.

### METAL

\**Andirons* (pair). French, ca. 1750. Male and female Chinese figures, gilt bronze, H. 14 $\frac{1}{4}$ " W. 14 $\frac{3}{8}$ ". Allen Memorial Art Museum, Oberlin College.

\**Five European Snuff Boxes*. 17th and 18th centuries. Porcelain or agate with gold or silver mounts, some set with jewels. Maryland Historical Society, Baltimore.

\**Ostrich Egg Mounted in Ormolu*. French, ca. 1780. Ormolu ascribed to Pierre-Joseph Desiré Gouthière, H. 16 $\frac{1}{2}$ ". The Detroit Institute of Arts.

\**Porringer*. English (London), Matthew Lofthouse, 1710. Silver, H. 5 $\frac{1}{2}$ " Diam. upper rim 5 $\frac{3}{8}$ ". Portland Art Museum.

\**Round Tray*. Scottish (Edinburgh), Dougal Ged, 1746. Silver, H. 1 $\frac{1}{2}$ " Diam. 10 $\frac{3}{8}$ ". Portland Art Museum.

\**Salver*. English (London), Dorothy Mills, 1750. Silver, H. 1 $\frac{1}{2}$ " Diam. 14". Portland Art Museum.

*Spoons* (pair). French (Limoges), 16th century. Enamel with silver mounts, black horn handles, L. 7 $\frac{1}{8}$ " L. 7 $\frac{1}{4}$ ". Allen Memorial Art Museum, Oberlin College.

\**Tea Caddy*. American (Philadelphia), Joseph and Nathaniel Richardson. Silver. The Philadelphia Museum of Art.

*University Mace*. German or Netherlandish, ca. 1600. Silver, parcel gilt, L. 23". Allen Memorial Art Museum, Oberlin College.

### TEXTILES

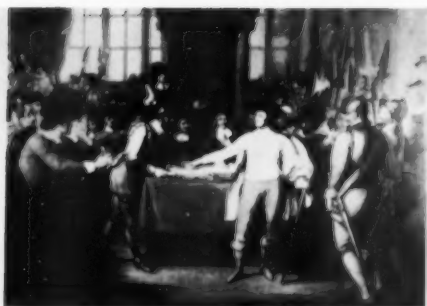
*Calisto and Jupiter; Daphne and Apollo*. French, 18th century. Pair of tapestries. The Detroit Institute of Arts.

## TWENTIETH CENTURY ART

### PAINTING

#### AMERICAN

- \*Avery, Milton, *Offshore Island*. H. 46"; W. 56". University of Nebraska Art Galleries.
- \*Blaustein, Al, *Golden City II*. Oil on masonite, H. 36"; W. 48". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Bloom, Norman, *The Anvil*. H. 84"; W. 72". Whitney Museum of American Art, New York.
- \*Brewton, James, *The Suicide of Judas*. Oil on upson board, H. 48"; W. 48". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Brooks, James, *Karrig*. 1956. H. 79"; W. 73½". Walker Art Center, Minneapolis.
- \*Brown, Maurice, *Room*. H. 32"; W. 39". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Burchfield, Charles, *Overhanging Cloud in July*. Watercolor, H. 39½"; W. 35½". Whitney Museum of American Art, New York.
- Carles, Arthur B., *Turkey*. Ca. 1927. H. 47"; W. 59". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Cavallon, Giorgio, untitled. H. 65"; W. 38". Whitney Museum of American Art, New York.
- Chase, William Merritt, *Clyde Fitch*, American Playwright. H. 22"; W. 26" (Framed). Museum of the City of New York.
- Clair, Carroll, *Black Levee*. 1959. Tempera, H. 32"; W. 48". The Wadsworth Atheneum, Hartford.
- Davis, Stuart, *Premiere*. 1957. H. 50"; W. 58". Los Angeles County Museum.
- Donati, Enrico, *Ki-Babbar*. 1959. H. 50"; W. 60". University of Michigan Museum of Art.
- \*Drummer, John E., *Bemo*. 1959. Plaster on plywood, H. 144"; W. 96". Albright Art Gallery, Buffalo.
- Ernst, Jimmy, *Stillness*. 1956. Oil on masonite, H. 48"; W. 60". Walker Art Center, Minneapolis.
- \*Evergood, Philip, *Virginia in the Grotto*. H. 50"; W. 30". Whitney Museum of American Art, New York.
- Fiene, Ernest, *Razing the Old New York Post Office*. Ca. 1929. H. 42"; W. 32". Museum of the City of New York.
- \*Francis, Sam, *Abstraction*. 1959. H. 84"; W. 50". Whitney Museum of American Art, New York.
- \*Glackens, William, *Italo-American Celebration, Washington Square*. H. 26"; W. 32". The Museum of Fine Arts, Boston.
- Gonzales, Xavier, *South Shore*. H. 40"; W. 48". The Butler Institute of American Art, Youngstown.
- \*Gray, Cleve, *Mosque, Cordova: Number 2*. 1959. H. 72"; W. 96". Whitney Museum of American Art, New York.
- \*Greene, Balcomb, *Men and the Sea*. Ca. 1953. H. 32"; W. 40". Portland Art Museum.
- \*Hartley, Marsden, *Still-Life with Fan*. H. 36½"; W. 28½". University of Nebraska Art Galleries.
- \*Henri, Robert, *Sidewalk Cafe*. H. 32¼"; W. 26½". The Museum of Fine Arts, Boston.
- \*Hofmann, Hans, *Smaragd Red and Germinating Yellow*. 1959. H. 55"; W. 40". The Cleveland Museum of Art.
- Ivey, William, untitled. 1959. H. 62"; W. 36". Portland Art Museum.
- Kepes, Gyorgy, *Tender Space*. H. 59¾"; W. 59¾". Whitney Museum of American Art, New York.
- Kienbusch, William, *Coast Rocks, Flint Island*. Casein on upson board, H. 29"; W. 39". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Kienbusch, William, *Knossos*. Casein on paper, H. 26¾"; W. 37½". University of Nebraska Art Galleries.
- \*Knaths, Karl, *Hunters*. 1959. H. 42"; W. 60". The Currier Gallery of Art, Manchester.
- \*Marca-Relli, Conrad, *The Hurdle*. H. 56"; W. 77". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- \*Marca-Relli, Conrad, *The Joust*. 1959. Oil collage, H. 57"; W. 77". Walker Art Center, Minneapolis.
- Mattson, Henry E., *Blue Marine*. H. 20"; W. 28". The North Carolina Museum of Art, Raleigh.
- McFee, Henry Lee, *Still-Life with Duck*. H. 30"; W. 24". The Butler Institute of American Art, Youngstown.
- \*O'Keeffe, Georgia, *Cross by the Sea*. 1931. H. 36"; W. 23¼". The Currier Gallery of Art, Manchester.
- \*Prendergast, Maurice, *The Promenade*. 1913. H. 30"; W. 34". Whitney Museum of American Art, New York.
- \*Shahn, Ben, *Cat's Cradle in Blue*. H. 26"; W. 40". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- \*Sheeler, Charles, *Manchester*. 1949. H. 25"; W. 20". The Baltimore Museum of Art.
- Schnakenberg, Henry, *Toadstools*. 1927. Watercolor, H. 9"; W. 11¾". *Ferns and Things*. 1931. Watercolor, H. 14"; W. 9¾". *Jack-in-the-Pulpit*. 1927. Watercolor, H. 14"; W. 13¼". *Grinding Pink Slate at Poultney, Vermont*. 1928. Watercolor, H. 14"; W. 20". *Lichen*. 1933. Watercolor, H. 8¾"; W. 14". *The Pond, Tenaflly*. 1937. Oil, H. 9"; W. 12". Wadsworth Atheneum, Hartford.
- Sterne, Hedda, *Roads No. 6*. H. 50"; W. 86". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- \*Still, Clyfford, *1957-D No. 1*. 1957. H. 113"; W. 159". Albright Art Gallery, Buffalo.
- Tobey, Mark, *Five A.M.* 1953. Tempera on black mat board, H. 39½"; W. 29½". The Baltimore Museum of Art.



TOP: 1. BENJAMIN WEST, *The Battle of La Hogue*. The National Gallery of Art, Washington, D.C. 2. BENJAMIN WEST, *Cromwell Dissolving the Long Parliament*. Montclair Art Museum.

CENTER: 1. JOHN WOLLASTON, *Portrait of a Mother and Two Daughters*. Montclair Art Museum. 2. ROBERT EDGE PINE, *Mrs. William Patterson and Elizabeth Patterson (Mme Jérôme Bonaparte)*. Maryland Historical Society, Baltimore. 3. GIOVANNI BATTISTA TIEPOLO, *Triumph of Hercules*. The Currier Gallery of Art, Manchester.

BOTTOM: 1. ANONYMOUS, *Patience Rathborne*. Albany Institute of History and Art. 2. CORNELIUS V. COOPER, *Portrait of Mr. Sloughy, Innkeeper*. Seattle Art Museum. 3. ANONYMOUS, *Joseph Rathborne*. Albany Institute of History and Art.



TOP: 1. ALFRED JACOB MILLER, *Election Scene*, Catonsville, Baltimore County. The Corcoran Gallery of Art, Washington, D.C. 2. ALBERT BIERSTADT, *The Buffalo Trail: The Impending Storm*. The Corcoran Gallery of Art, Washington, D.C.

CENTER: JOSHUA JOHNSTON, *The Westwood Children*. The National Gallery of Art, Washington, D.C.

BOTTOM: 1. SAMUEL F. B. MORSE, *Mrs. Mary Fuller*. The Museum of Fine Arts, Boston. 2. JACOB EICHHOLTZ, *Elizabeth and Mary Ragan*. The National Gallery of Art, Washington, D.C. 3. SAMUEL F. B. MORSE, *Dr. Thomas Fuller*. The Museum of Fine Arts, Boston.



\*Watkins, Franklin, *Musician*. 1925. H. 60"; W. 36". The Baltimore Museum of Art.

#### AUSTRIAN

Klimt, Gustav, *Orchard*. 1910. Tempera and oil, H. 39 1/2"; W. 39 1/2". Department of Fine Arts, Carnegie Institute, Pittsburgh.

#### CANADIAN

Ronald, William, *Exodus II*. 1959. H. 60"; W. 60". The Art Gallery of Toronto.

#### ENGLISH

Piper, John, *Bav Tarn Valley*. Watercolor, H. 15 1/4"; W. 23". The Wadsworth Atheneum, Hartford.

Tunnard, John, *Focal Point*. 1944. Watercolor and gouache. *Garrick Luz*. 1946. Gouache. The Philadelphia Museum of Art.

#### FRENCH

\*Lhote, André, *Landscape*. H. 18 1/8"; W. 21 3/8". City Art Museum of St. Louis.

Monet, Claude, *Wisteria*. 1918-1920. H. 59 1/8"; W. 78 1/8". Allen Memorial Art Museum, Oberlin College.

Renoir, Pierre-Auguste, *Still-Life*. 1914. H. 9 1/2"; W. 17 1/2". The Brooklyn Museum.

\*Soulages, Pierre, *14 Avril*. 1958. H. 63 3/4"; W. 51 1/4". The Cleveland Museum of Art.

Utrillo, Maurice, *Impasse Trainée à Montmartre*. H. 29"; W. 39". William Rockhill Nelson Gallery of Art, Kansas City.

#### GERMAN

Kirchner, Ernst L., *Café*. 1926. The Detroit Institute of Arts.

#### ITALIAN

Afro, *Dark Chronicle*. 1951. Oil and charcoal on canvas, H. 57"; W. 69". Los Angeles County Museum.

\*Modigliani, Amadeo, *La Petite Servante*. Ca. 1917. H. 36 1/4"; W. 21 1/4". The Minneapolis Institute of Arts.

\*Scarpitta, Salvatore, *Moby Dick*. 1958. Extramural: canvas, wire, oil, wood, sand, H. 79"; W. 53 1/4". Albright Art Gallery, Buffalo.

#### SWISS

Klee, Paul, *Ahnung*. Gouache, H. 8 1/4"; W. 11 1/2". The Brooklyn Museum.

### DRAWING

#### AMERICAN

Caparn, Rhys, *Brahma Bull*. Charcoal, H. 17"; W.

22". The Butler Institute of American Art, Youngstown.

Flannagan, John B., *Study for "Brownstone Woman"*. Crayon, H. 12"; W. 8 1/4". The Wadsworth Atheneum, Hartford.

Lindner, Richard, *Sunday Afternoon*. Pencil and watercolor, H. 25"; W. 19". Whitney Museum of American Art, New York.

Peterdi, Gabor, *Vertical Garden I*. Ink on paper, H. 39 1/2"; W. 25 1/4". Whitney Museum of American Art, New York.

#### GERMAN

Schiele, Egon, *Portrait of a Man*. 1917. Pencil, H. 16 1/2"; W. 10 3/4". Department of Fine Arts, Carnegie Institute, Pittsburgh.

#### SWISS

Klee, Paul, *Ein Narr Macht Schule II*. 1939. Wash, H. 23 3/4"; W. 17 3/4". Department of Fine Arts, Carnegie Institute, Pittsburgh.

### SCULPTURE

#### AMERICAN

Baskin, Leonard, *Crow*. Bronze relief. The Detroit Institute of Arts.

Bontecou, Lee, *Grounded Bird*. Bronze, H. 20". The Pennsylvania Academy of the Fine Arts, Philadelphia.

Bontecou, Lee, untitled. 1959. Canvas and metal, 20 3/4" x 20 3/4" x 7 1/4". Smith College Museum of Art.

\*Kohn, Gabriel, *Pitcairn*. 1958. Wood, H. 22 3/8"; L. 49 1/2". Albright Art Gallery, Buffalo.

Lipchitz, Jacques, *Dancer*. 1913. Bronze. The Detroit Institute of Arts.

\*Noguchi, Isamu, *Integral*. Greek marble, H. 51". Whitney Museum of American Art, New York.

Noguchi, Isamu, *Girl Torso*. Greek marble, about life height. The Pennsylvania Academy of the Fine Arts, Philadelphia.

\*Pineda, Marianna, *The Visitation*. Bronze, H. 8"; L. 10 1/2". The Bowdoin College Museum of Fine Arts.

Roszak, Theodore, *Memorial to Gloucester Seamen*. 1954. Copper, H. 12 1/2". The Baltimore Museum of Art.

#### ARGENTINIAN

\*Penalba, Alicia Perez, *Faune des Mers*. 1959. Bronze, H. 16 1/2"; W. 32 1/2". The Cleveland Museum of Art.

#### FRENCH

Gilioli, *L'Homme Oiseau*. 1958. Polished bronze, H. 21 1/4". Walker Art Center, Minneapolis.

#### GERMAN

Kolbe, Georg, *Kneeling Girl*. Bronze. The Detroit Institute of Arts.

Matare, Ewald, *Grazing Cow*. Ca. 1930. Bronze, 6½" × 10" × 3½". Smith College Museum of Art.

#### DECORATIVE ARTS

##### CERAMICS

*Bowl*. American, Charles Lakofsky. Brown porcelain, Diam. 6". The Butler Institute of American Art, Youngstown.

## LETTERS TO THE EDITOR

### CLASSIFICATION SCHEMES SOUGHT

THE Committee on Special Classifications of the Special Libraries Association and the Classification Committee of the Cataloging and Classification Section, Resources and Technical Services Division, American Library Association, are cooperating in a continuing project to develop and expand a Loan Collection of library classification schemes originally established by the Special Libraries Association. This Collection covers all fields of science, law, medicine, technology, the social sciences and the humanities.

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Sir:

I am almost finished with my catalogue of Benjamin West's paintings and drawings and before closing the manuscript should appreciate it if anyone having knowledge of any new discoveries or new material would get in touch with me in the near future.

HELMUT VON ERFFA  
Dept. of Art.  
Rutgers—The State University  
New Brunswick, New Jersey



TOP: 1. WINSLOW HOMER, *Woman and Elephant*. Albright Art Gallery, Buffalo. 2. EDGAR DEGAS, *Mlle Fiocre dans "Le Ballet de la Source."* Albright Art Gallery, Buffalo.

CENTER: WILLIAM GLACKENS, *Italo-American Celebration, Washington Square*. The Museum of Fine Arts, Boston.

BOTTOM: 1. EASTMAN JOHNSON, *Portrait of Worthington Whittredge*. The Detroit Institute of Arts. 2. ROBERT HENRI, *Sidewalk Cafe*. The Museum of Fine Arts, Boston.



TOP: 1. JOHN ROBERT COZENS, *The Lake of Nemi*. The Art Gallery of Toronto. 2. JAN BRUEGHEL THE ELDER, *Landscape*. The Cleveland Museum of Art.

CENTER: 1. JOHAN BARTHOLD JONGKIND, *Landscape*. The City Art Museum of St. Louis. 2. HUBERT ROBERT, *Kitchen Interior in a Ruined Palace*. The Baltimore Museum of Art.

BOTTOM: 1. PAUL CESARE GARIOT, *Portrait of Henry T. Tuckerman*. The Detroit Institute of Arts. 2. PIERRE PUGET, *Homage to Louis XIV*. University of Michigan Museum of Art. 3. THÉODORE GÉRICAUT, *General of the First Empire Giving His Cavalry the Order to Charge*. The Art Institute of Chicago.

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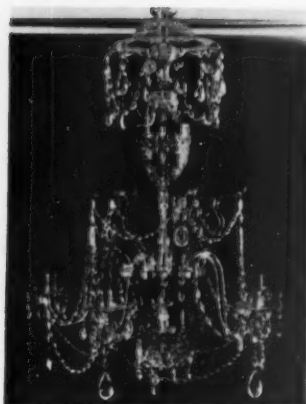
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TOP: 1. *Double-Glass Mirror*. American (Philadelphia), ca. 1760. The Philadelphia Museum of Art. 2. *Bowl*. Wan Li Period. The Toledo Museum of Art. 3. *Double-Glass Mirror*. American (Philadelphia), ca. 1770. The Philadelphia Museum of Art.

CENTER: 1. *Camel*. Meissen, J. F. Kaendler, ca. 1745. The Toledo Museum of Art. 2. *Chandelier*. English, ca. 1760. The Corning Museum of Glass. 3. *Pitcher*. English, Ravenscroft type, ca. 1680. The Corning Museum of Glass.

BOTTOM: 1. *Andiron*. French, ca. 1750. Allen Memorial Art Museum, Oberlin College. 2. *Armchair*. American (Philadelphia), 1730-1750. The Museum of Fine Arts, Boston. 3. *Andiron*. French, ca. 1750. Allen Memorial Art Museum, Oberlin College.

## RECENT PUBLICATIONS IN THE FIELD OF ART

LUIGI CREMA, *L'Architettura romana* (*Enciclopedia classica*, Section III, Vol. XII, Book I) Turin, Società editrice internazionale, 1959, XXIII 688 pp., 844 Figs.

This substantial volume fulfills what has long been a pressing need: for a comprehensive and up-to-date survey of Roman architecture. It does so generously and often brilliantly. An organizational system which guides the progression of diverse building types through a larger chronological frame brings order to the bewildering abundance of monuments which the Romans invented or adapted to fit their many needs. Instead of choosing, for example, one or two isolated nymphaea, the author lets us watch the form as it evolves across the centuries. Urban growth and town planning are viewed not as prototypes but as continuous developments. An abundance of carefully chosen illustrations—photographs, plans, reconstructions—clarify the progression. At the same time this abundance has obviously created problems for the publisher, who at times felt it necessary to reduce drastically the size of the illustrations so as to group as many as possible on a single page. Even so the line drawings usually remain clear, but the photographs often become blurred and obscure.

Indices according to places, monuments, architectural



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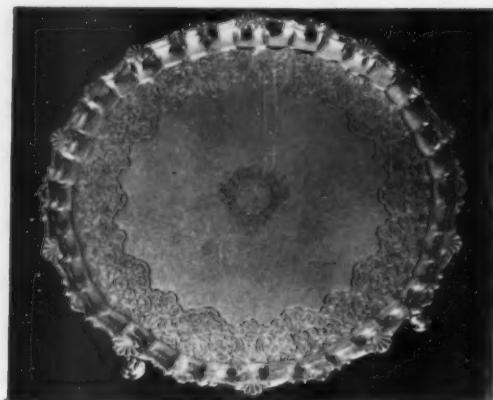
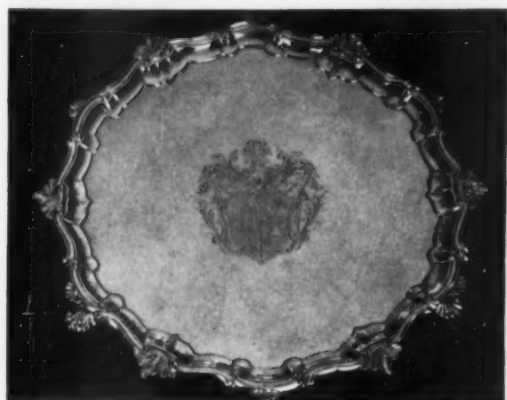
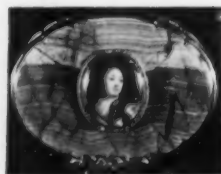
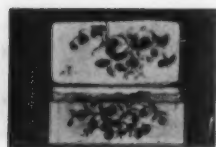
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TOP: 1. *Ostrich Egg Mounted in Ormolu*. French, ca. 1780. The Detroit Institute of Arts. 2. *Snuff Box*. Maryland Historical Society, Baltimore. 3. *Tea Caddy*. American, Joseph and Nathaniel Richardson. The Philadelphia Museum of Art.

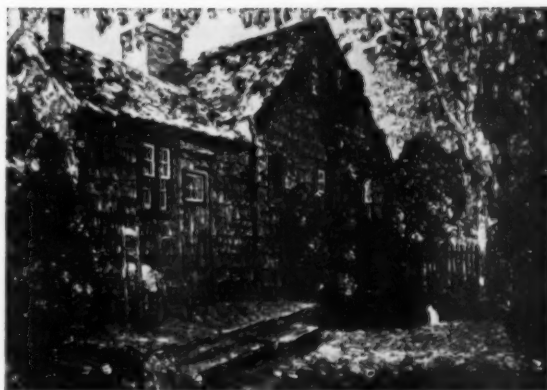
CENTER: 1. *Snuff Boxes*. Maryland Historical Society, Baltimore. 2. *Porringer*. English (London), Matthew Lofthouse, 1710. Portland Art Museum. 3. *Snuff Boxes*. Maryland Historical Society, Baltimore.

BOTTOM: 1. *Salver*. English (London), Dorothy Mills, 1750. Portland Art Museum. 2. *Round Tray*. Scottish (Edinburgh), Dougal Ged, 1746. Portland Art Museum.

terminology, illustrations, and bibliographical citations insure the usefulness of the work as a reference tool. The individual bibliographies deserve special mention. Literally hundreds of these bibliographies comprising thousands of separate items, are appended to each sub-topic. Here, often with the aid of critical comment outlining the nature of a problem or the existence of a controversy, the reader is given guide lines by which he can investigate the extent of existing knowledge in any one of a vast number of specialized areas.

One of the great merits of this book is that it includes a large number of the important excavations undertaken since the last war. Among the most dramatic of these is the sanctuary of Fortuna Primigenia at Palestrina, which rises along a mountainside in six successive stages to a great terrace enframed by colonnades. From here a broad stairway leads up further to a vaulted columnar hemicycle virtually identical to that which today crowns the Nicchione of the Vatican Belvedere. For so monumental a concept, in which the ambitions of Republican Rome rival those of the Hellenistic rulers, some scholars now propose a date in the middle of the second century B.C.

Even in the case of the best known monuments, the author often provides interpretations which, to this reviewer at least, are refreshingly new. In reply to the customary criticism of the Pantheon: that the joining of a rectangular portico to a cylindrical main block is inharmonious, Crema maintains that such a conflict would hardly have existed in the building's original setting. Today the Pantheon, virtually unrelated to its surroundings, stands in a



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TOP: 1. PHILIP EVERGOOD, *Virginia in the Grotto*. Whitney Museum of American Art, New York. 2. JAMES BREWTON, *The Suicide of Judas*. The Pennsylvania Academy of the Fine Arts, Philadelphia. 3. AMADEO MODIGLIANI, *La Petite Servante*. The Minneapolis Institute of Arts.

CENTER: 1. MAURICE PRENDERGAST, *The Promenade*. Whitney Museum of American Art, New York. 2. CLEVE GRAY, *Mosque, Cordova: Number 2*. Whitney Museum of American Art, New York.

BOTTOM: 1. FRANKLIN WATKINS, *Musician*. The Baltimore Museum of Art. 2. ISAMU NOGUCHI, *Integral*. Whitney Museum of American Art, New York. 3. CHARLES SHEELER, *Manchester*. The Baltimore Museum of Art.



shallow pit. We see it from a piazza that slopes downward to the façade. In ancient times the portico formed the central accent of a colonnade that delimited the square. Since the viewpoint was much lower in antiquity, the portico and the entrance structure behind it would have loomed up prominently, while the lateral walls of the rotunda would scarcely have been noticed. In such a context, the function of the portico is to draw the viewer from the open square into the sacred precinct: the circular hall roofed by its colossal dome. What today appears as a conflict would in antiquity have resolved itself into two discrete spatial experiences, the one external, the other internal, both with an independent integrity.

The final chapter of the book is particularly interesting, for here the author deals with monuments which extend far beyond the boundaries of classicism (in the stylistic sense of that term) to provide new foundations for the architecture of the Middle Ages. In the palace of Diocletian at Spalato ceremonies honoring the emperor find an architectural expression that passes on, with transmutations, into the Byzantine palaces of Constantinople; while tombs such as "Minerva Medica" pave the way for San Vitale, SS. Sergius and Bacchus, perhaps even Hagia Sophia. How much the architecture of the Italian High Baroque also owes to this epoch is a question beyond the confines of this book but worthy of further study.

Crema's *L'Architettura romana* is so important a book that it deserves a much wider audience. This reviewer hopes that an English translation will soon make this possible.

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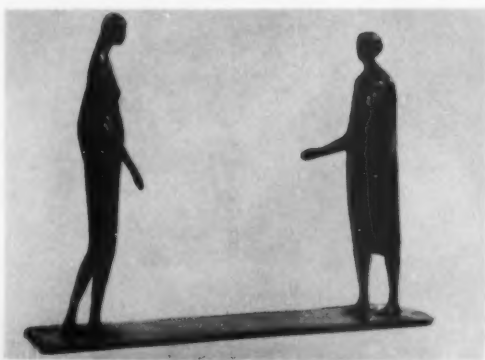
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CENTER: MARIANNA PINEDA, *The Visitation*. The Bowdoin College Museum of Fine Arts.

BOTTOM: 1. JOHN E. DRUMMER, *Bemo*. Albright Art Gallery, Buffalo. 2. BEN SHAHN, *Cat's Cradle in Blue*. The Pennsylvania Academy of the Fine Arts, Philadelphia. 3. SALVATORE SCARPITTA, *Moby Dick*. Albright Art Gallery, Buffalo.

*Victoriana*. New York, The Brooklyn Museum, 1960.

In the Foreword to this Catalogue of "An Exhibition of the Arts of the Victorian Era in America" Mr. Marvin Schwartz states his aims: "Through an examination of work done mainly in America, the taste of the Victorian period is suggested in what is hoped to be an objective presentation of the styles of the time. Without attempting to apply contemporary standards, the various fashions of the period between 1830 and 1890 are shown in furniture, glass, silver, ceramics and paintings and sculpture. Mass-production objects are included along with examples by craftsmen and artists of the era."

This was an ambitious program, but Mr. Schwartz has carried it out successfully, with sympathy and at the same time a great deal of humor. A large exhibition (260 objects), it was obviously well thought out and discriminating. Those who organized the exhibition, it should be noticed, fearlessly emphasized the arts of the second half of the Victorian period (1860-1895) rather than the more respectable, more familiar, more easily absorbed earlier period; and for this alone they deserve to be congratulated. It may be too early (ten, twenty years too early?) for most of us to appreciate such objects as the Lenox-Belleek pitcher (1887) illustrated in the catalogue, or the Hunzinger "Renaissance Style Chair," patented in March, 1869. But Mr. Schwartz at least made us wonder, and there is no doubt that the visitors to the exhibition left the museum with something akin to respect for the more esoteric vagaries of Victorian taste.



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TOP: 1. ANDRÉ LHOTE, *Landscape*. City Art Museum of St. Louis. 2. CLYFFORD STILL, 1957-D No. 1. Albright Art Gallery, Buffalo.

CENTER: 1. GABRIEL KOHN, *Pitcairn*. Albright Art Gallery, Buffalo. 2. ALICIA PEREZ PENALBA, *Faune des Mers*. The Cleveland Museum of Art.

BOTTOM: 1. MAURICE BROWN, *Room*. The Pennsylvania Academy of the Fine Arts, Philadelphia. 2. CONRAD MARCA-RELLI, *The Hurdle*. The Pennsylvania Academy of the Fine Arts, Philadelphia.

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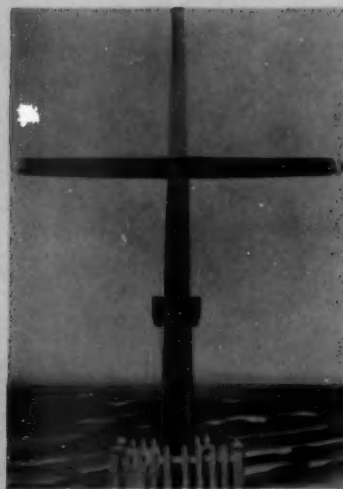
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TOP: 1. KARL KNATHS, *Hunters*. The Currier Gallery of Art, Manchester. 2. AL BLAUSTEIN, *Golden City, II*. The Pennsylvania Academy of the Fine Arts, Philadelphia.

CENTER: 1. MARSDEN HARTLEY, *Still-Life with Fan*. University of Nebraska Art Galleries. 2. GEORGIA O'KEEFE, *Cross by the Sea*. The Currier Gallery of Art, Manchester.

BOTTOM: 1. MILTON AVERY, *Offshore Island*. University of Nebraska Art Galleries. 2. BALCOMB GREENE, *Men and the Sea*. Portland Art Museum.

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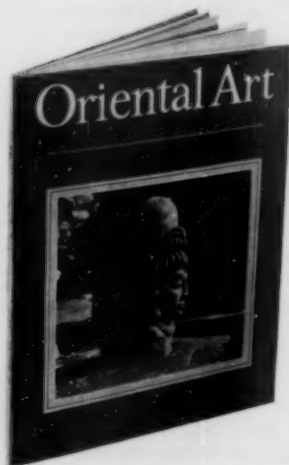
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One more word of praise: for Mr. Schwartz's own introduction to the catalogue, full of excellent comments, and his appreciation of the crafts of the period, treated here from the scholar's point of view.

*Old Master Drawings.* The Newark Museum, 1960.

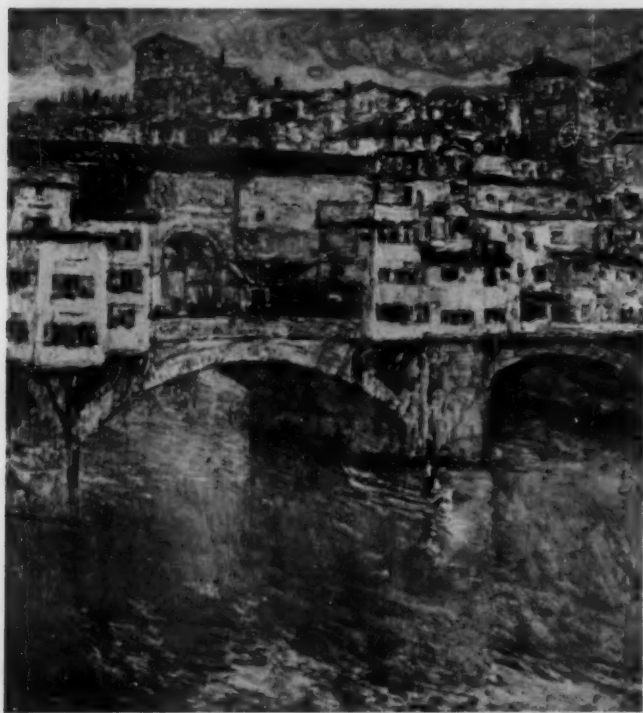
Nothing is more difficult to organize in this country than exhibitions of old master drawings; rich as American collections are, the same drawings are borrowed again and again, published and re-published endlessly (this writer being one of the offenders). Nothing would be more exciting than an exhibition of completely *inédit* drawings, even (*horribile dictu*) if they had to be of lesser quality than more familiar sheets. Surely there must be in the United States, resting in the portfolios of private collectors and, to a lesser extent, in museum print rooms, hundreds or thousands of such sheets. This general remark, however, should not be construed as a criticism of the Newark Museum exhibition, perfectly composed of sixty beautifully chosen drawings. Yet it may be said (and, again, this applies to the majority of drawing exhibitions in the past few years in the United States) that there were few surprises.

Among the lesser known or unknown sheets were the following: a *Kneeling Young Woman* attributed to Hugo van der Goes by Max Friedländer; Girolamo Romanino's *Portrait of a Man with a Plumed Hat* (Ringling Museum);

Cellini's study of a *Satyr* for the portal of Fontainebleau inscribed *alla porta di fontana bello di bronzo piu di dua volta il vivo b. 7 erano dua variati* (Ian Woodner); a large pen and wash *Boar Hunt* by Jan Fyt (Mathias Komor); most sensitive of all was the Fra Bartolommeo pen and ink sketch from the Rosenwald Collection, surely the most entrancing of that famous group. All the drawings are reproduced in the catalogue and testify to the quality of the exhibition, for which Mr. Gerdtz, the Curator of Painting, and Mrs. Gerdtz, were responsible, as well as for the excellent introduction.

*"Lost Cities".* The Denver Art Museum, 1960.

A delightful and unexpected subject for an exhibition. Through art objects, photographic murals of actual sites, architectural models and plans, the Denver Museum presented in the spring an exhibition devoted to the world's "Lost Cities." That the title is a misnomer (Peking and Isfahan are included) does not really matter much; the fascinating originality of the show made up for this poetic license. Seventeen sites were represented, from Machu Picchu to Peking's Forbidden City, through Antioch and Mari. Judging from the illustrations in the pamphlet (30 pages) the exhibits were of high quality. The text of the catalogue was, however, probably the best part of the exhibition; it is informative, clear, and reflects a great love of the subject.



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"Record" of the Art Museum, Princeton University, Princeton, N.J., 1960.

This, rightly, is one of the largest issues of the *Record*. It is in an unassuming way a *Festschrift* in honor of Ernest DeWald, who retired a few weeks ago as Director of the Princeton Art Museum, with which he had been connected since 1938. A friendly, deeply felt *Vale Atque Ave* from Carl Otto von Kienbusch is followed by a series of short articles by Mr. DeWald's colleagues and disciples. These range from a study by David R. Coffin on a drawing by Taddeo Zuccaro, dated 1559 but related to a fresco by Federigo Zuccaro for the Oratorio di Sta. Lucia del Gonfalone in Rome (ca. 1573), to a contribution by Kurt Weitzmann on a leaf from a Psalter in Princeton "in order to honor the scholar who has devoted a major part of his research to the field of Psalter illustration." An article on a Gothic Upper Rhenish *Ascending Christ* (Robert A. Koch) brings an interesting footnote on Princeton's outstanding and little-known pieces of French and German sculpture, while Mr. Rensselaer W. Lee discusses a small oil sketch by Carle van Loo of *Armida Binding Rinaldo*, which the author relates to the decoration of the *Cabinet des Glaces* in the Royal Palace in Turin. Equally valuable is an article, by George Mras on an (unpublished?) drawing by Delacroix after Rubens' *Battle of the Amazons*. All in all a worthy tribute to Mr. DeWald, under whose directorship, as Mr. Von Kienbusch states, the development of the Princeton Museum's holdings was phenomenal.

Sir Thomas Lawrence, Regency Painter. Worcester Art Museum, 1960.

This is the catalogue of an exhibition held in the spring at the Worcester Art Museum, where there exists a tradition of worthwhile exhibitions. In spite of its small, ideal size (22 paintings, all reproduced in the catalogue) it was obviously very carefully planned, with a successful attempt to show the development of Lawrence from the late '80's to the late 1820's (with the splendid portrait of Mrs. William Lock from the Nelson Gallery, Kansas City). The catalogue is preceded by an excellent introduction by Kenneth Garlick, presently at work on a *catalogue raisonné* of Lawrence's portraits, in which the author rightly emphasizes that Lawrence "did not really fulfill all that it was in him to do," and that when he died in 1830 at the age of sixty, "he was still developing his powers." Short as it is, the introduction is most helpful and gives in a few pages a realistic view of Lawrence's art.

*A Survey: Fifty Years of the Newark Museum*. Newark, 1959.

For fifty years now the small museum in Newark, New Jersey (population 395,000) near New York City, has been rightly considered one of the most progressive institutions of its kind. It is to celebrate that anniversary that this useful volume has been published. It gives not only a valuable history of the museum, which was created by John Cotton Dana when he was still a librarian in that city, but a complete list of the significant exhibitions held since 1910. Dana's



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Ville de Paris: La femme  
et la Tour (1925)

Mixed media on gesso  
35" x 9", signed & dated

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innovations in museology are well known, none having been more significant than the establishment (in 1925) of The Newark Museum Apprentice Course, "the first of its kind in the country," and a lively program of exhibitions. The number of "firsts" is impressive: the first American museum showing of an industrial art exhibition (German Applied Arts, 1912); the first exhibition of a local industry "designed to stimulate pride and interest in the state's products"; the first exhibition of "Inexpensive Articles of Good Design" (objects selected from local 5 and 10 cent stores, 1928); the first American museum exhibition of American Folk Sculpture (1931). As a result, today the Newark Museum has a membership of more than 2,000, probably the largest of its kind for a city of that size.

The record of achievement presented by the present Director, Katherine Coffey, is equally impressive. It could serve as an encouraging model of what can be accomplished in this country by the "smaller" museums. If, as the volume states, there are few works of significance from European old masters, the American section is splendid, including as it does Copley's *Mrs. Joseph Scott* (ca. 1765), Ralph Earl's *Mrs. Nathaniel Taylor*, or Frederick Church's well known *Arch of Titus* (given to the museum in 1926). In the contemporary field most of the great names in this country or abroad are represented, mostly by intimate and unpretentious examples. The sections on Decorative Arts are at least equally valuable; it is no exaggeration to say that in the past years they have been put to better use than in any other institution. The Newark exhibitions in that field have not

been publicized as much as they deserve; but those of us who have studied the catalogues (usually mimeographed, or parts of Bulletins) of these shows consider the efforts of the museum perhaps the most significant in this country: there are few more useful compendiums than the texts on early textiles, silver and pottery than those published within the last fifteen years by the Newark Museum staff.

*Handbook of the Collections.* San Francisco, California Palace of the Legion of Honor, 1960.

There are still too few handbooks of American Museums, short of scholarly catalogues, which mean so much to the general public as well as to the specialist. The present volume, far more complete and also more attractive than the earlier editions, is surely one of the best. A picture book rather than a catalogue, it will be nevertheless a very useful tool. The collections are strongest in 18th century French art, with splendid furniture (Joseph, Boudin, Carlin, van Risenborough), mostly from the Collis Potter Huntington Memorial Collection, formed in the golden Duveen years of the *dix-huitième* harvest. But, and this is less known, there are other excellent works in the museum: the two Ugolino da Siena panels from the Arthur Sachs Collection; a delightful panel by the Master of the St. Lucy Legend (*Madonna and Child Enthroned with Angels*), and such exquisite and rare works as a *Temptation of St. Anthony* by Jan de Cock, the *Portrait of Abraham Grapheus* by Pourbus, or the two Arthur Devis acquired as early as 1940. These, and many other precious drawings, sketches, pieces of French silver, make the *Handbook* a pleasure to look at and to ponder.



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